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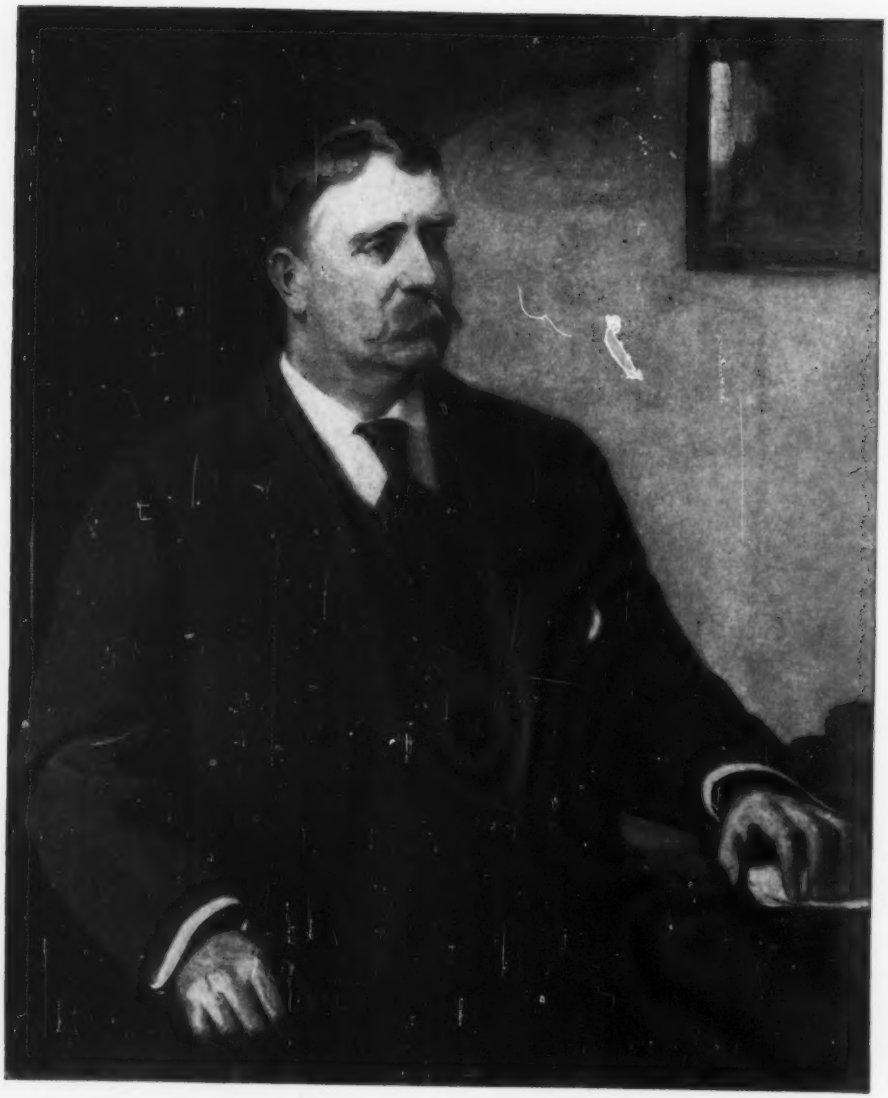

D. H. Burnham.

THE ARCHITECTVRAL RECORD

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DANIEL HVDSON BVRNHAM AND HIS ASSOCIATES

BY PETER B. WIGHT

NO account can do justice to the work and influence of Daniel Hudson Burnham as an architect which does not include a reference to the many able men who were associated with him during his professional career of thirty-nine years. His personality and early life were described in an address by the present writer before the Illinois Chapter of the American Institute of Architects, of which he was a member, on the eleventh of June, 1912, which was printed in full in this magazine in the issue of August of that year. It is therefore suggested that the reader who may fortunately possess that number and desires a more complete record of his life and achievements, can refer to it for many facts which are not repeated herein. His associates always worked with him as a compact unit, both those who were his partners during three distinct periods of his life, and the many assistants and employees who also bore their part in composing these units; among whom might be mentioned some of the ablest members of the profession in the Middle West now practicing. For Mr. Burnham was above all things an organizer, and no human being could ever have accomplished all that he did without efficient organization.

In John Wellborn Root, his first partner, he found a man endowed by nature with one of the most highly developed artistic instincts. He was a lover of everything that was beautiful, and as a musician was possessed of unaffected and very remarkable accomplishments. It has always been recognized that music and architecture go together in the best developed minds. Mr. Root was born in Atlanta, Georgia, educated in New York City and Paris, and his work as a drafts-

A CORNER IN MR. BURNHAM'S STUDY AT EVANSTON, ILL., SHOWING THE MANTEL FROM HIS "SHANTY" ON THE WORLD'S FAIR GROUNDS, HIS PORTRAIT BY ZORN, AND A HEAD BY SAINT-GAUDENS.

man was in New York City and Chicago. The firm was known as Burnham and Root from 1873 to 1892. In 1890, when the scheme was developed to hold the World's Columbian Exposition in Chicago and the association which was to manage it was organized, Mr. Root was elected as "Architect in Chief," the intention being that he should design all the buildings and should act in concert with the late Fred Law Olmsted as landscape designer. After many tentative sketches had been made, during which time Mr. Root did all his work in the then large office of Burnham and Root in the Rookery Building, Chicago, under the eye and with the benefit of consultation with Mr. Burnham, it was decided to call in the services of many American architects to design special buildings, and Mr. Root's duties became practically those of consulting architect. Mr. Root's sudden and lamented death occurred in the winter of 1891 and 1892 during a consultation with the architects who had been selected, and just before the necessity arose for organizing all the forces necessary for carrying out this great undertaking. It left Mr. Burnham without a partner and the Exposition without an executive head for construction work. The Exposition Company thereupon decided not to appoint a new Architect in Chief or consulting architect, and Mr. Burnham, having consented to assume not only the unfinished work of Mr. Root but also that of executive in charge of organization and construction, in fact everything except exhibits, was appointed Director of Works. As such he gave his whole time to the business until the close of the Exposition, leaving the private office work of the firm in charge of Dwight Heald Perkins.

Soon after Mr. Burnham assumed these duties he appointed as his first assistant Ernest R. Graham, and the large corps of heads of departments who worked with him in the organization and execution of this great work. Mr. Graham is now his successor as head of the firm of architects known as Graham, Burnham & Co. About one year after the close of the Exposition, in 1894, Mr. Burnham selected as partners, from the large corps of assistants who had worked with him then, Mr. Graham, Charles B. Atwood, who had been chief designer, and E. M. Shankland, chief engineer. On the death of Mr. Atwood, in 1896, this firm was continued until 1898, when it was reorganized by the retirement of Mr. Shankland, and Mr. Graham became his sole partner.

In 1908, as a means of relieving somewhat Mr. Burnham's onerous responsibility, the office work was organized under the general direction of E. R. Graham into the three departments of designing, working plans, and superintendence, in charge of Peirce Anderson, Edward Probst and H. J. White, respectively, each of whom was given an interest in the profits of the firm. This office system has remained in force until the present time. In 1910 Hubert Burnham and D. H. Burnham, Jr., were made members of the firm, which then consisted of D. H. Burnham, E. R. Graham, Hubert Burnham and D. H. Burnham, Jr. Peirce Anderson, Edward Probst and H. J. White continued in the capacity above stated. This arrangement continued until Mr. Burnham's death in 1912, after which time the business was reorganized under the firm name of Graham, Burnham & Co., comprising E. R. Graham, Peirce Anderson, Edward Probst, H. J. White, Hubert Burnham and D. H. Burnham, Jr.

Peirce Anderson was originally trained as an electrical engineer, and his first acquaintance with Mr. Burnham was when he called upon him for advice if he should follow that profession, in the summer of 1894. Mr. Burnham told him how the Beaux Arts training in the architects who had been associated with him on most of the work at the Fair, had convinced him that Paris was the best place to study architecture, and he advised Mr. Anderson to adopt architecture as his profession and to go there and study it. He added further that when he should return he would find a place in his office. He took this advice, went to Paris, and returned in 1899 (Diplomé), when he entered the office and has been there ever since. He was

with Mr. Burnham at Manila in 1903, and went over the ground with him in studying the problem of improving that city, and the hill city at Baguio. They worked out the plans for improvements in the island of Luzon on the steamer bound for home and completed them in the Chicago office. After the death of Mr. Burnham, Mr. Anderson was appointed to fill his place as a member of the National Fine Arts Commission by President Taft.

Howard J. White came to the office in 1899 and was employed as draftsman and superintendent for twelve years, and earned his position in the firm by hard and faithful work. He supervised the erection of the Frick Annex Building in Pittsburgh, and after that had control of all the outside building operations of the firm until he was taken into the partnership, since which time he has had full charge of this branch of the work.

Edward Probst came to D. H. Burnham & Co. as a draftsman in 1898, equipped with an architectural education of fourteen years in various offices and as practicing architect. In 1904 he was appointed chief of the Drafting Department, and has been in charge of the preparation of working plans and specifications for all the buildings designed since that time.

Hubert Burnham graduated at the U. S. Naval Academy in 1905, and served as an officer in the U. S. Navy six months, and then resigned. He took up work in the office of his father for a short time, and entered the Ecole des Beaux Arts in 1906. He returned to Chicago in 1907 and was draftsman in the office until 1909, and in that year returned to Paris. He completed his course and was Diplomé in 1912, since which time he has been a member of the firm.

D. H. Burnham, Jr., entered Harvard University in 1905, in the Department of Architecture at Lawrence Scientific School. He left Harvard in 1907 and after several months devoted to study in Europe with his father and his brother Hubert, he returned to Chicago and started in active work with D. H. Burnham & Co., although he had spent his summers for several years previously in construction work of the firm. From 1907 to 1912 he was engaged in supervising construction work for D. H. Burnham & Co., and was made Assistant General Superintendent in 1909.

Let us return now to the conditions which surrounded Mr. Burnham at the beginning of his career. The great Chicago conflagration of the year 1871 was the event which inaugurated a new epoch in the history of that city. Chicago had been a thriving Western city up to that time, and its architecture was essentially "Western," with such exceptions as would naturally be found in a city of 300,000 population. Its best wholesale stores did not exceed five stories in height, though there were two or three of six stories, and one prominently large marble building of the latter class. Its best dwellings were generally isolated, with garden surroundings, and most of them of wood. Its churches were pretentious and ugly, many of them built of the white limestone found only fifty miles away, which at that time had been in use not to exceed fifteen years. There were two "exceptions" in the buildings of Chicago, one, the St. James' Church, by the late Frank Wills, of Montreal, part of which is still in existence, and the other a large brick dwelling, on Michigan Avenue, the Eames residence, by Richard Upjohn, which was entirely destroyed by fire. The Marshall Field residence, by Richard M. Hunt, then in process of erection, was not reached by the fire, and is still in the family. Architecture had more generally been recognized as a profession in Chicago than in other American cities. Every house of any pretension had been designed by some architect. The work of the first two years was mostly reconstruction in the business district, and was very extensive. The financial revulsion of 1873 put a stop to building operations, and there was stagnation in building for at least six years.

It was in this period that the firm of Burnham and Root was established, and like other beginners they had their struggles. They had both been in the office of the writer of this article—Mr Burnham, as student, and Mr. Root, as

RESIDENCE OF D. H. BURNHAM, EVANSTON, ILL.

TERRACE AT MR. BURNHAM'S HOME IN EVANSTON, ILL.
Overlooking Lake Michigan, and raised above the driveway donated by him to carry out the plan of a lakeside parkway.

head draftsman. Whatever influence I may have had on their work was through Mr. Root. Before I made his acquaintance in New York he was a follower of the then much misunderstood "Gothic Revival," as it was called. He had worked for James Renwick, who had done some of the earliest work in this country that deserved to be called "Gothic." But Renwick was a copyist, and much inferior to Upjohn, whose Gothic work was all good. Root was one of the few men who understood the spirit of the so-called "revival;" that is, that it was not an attempt to copy old buildings, but to apply the constructive principles of the best Gothic work of the twelfth and thirteenth centuries to the materials, facilities and necessities of our own time, using only the details as models and conforming them to our best use. It sought also to introduce original carved ornament, when required. Mr. Burnham appreciated and admired this faculty in Mr. Root, and that is why he asked him to join him in a new partnership. It was through his influence that the business was at first furnished, and the first building they designed and carried to successful completion was a large stone dwelling at the northwest corner of Twentieth Street and Prairie Avenue for the late John Sherman, which is still standing. Their work after this comprised many residences, some in a similar style, and others more freely treated, until their work gradually assumed that freedom which made it stand out with distinction among the great number of houses that the growth of the city and the increased financial conditions made possible. It was the writer's fortune to design one of the largest residences in this manner in the north section, which also attracted attention. But the swarm of architects which the rebuilding of Chicago had attracted, many of them from foreign countries with little or no training, tried to copy our designs, and in most cases made caricatures of them, and the mass of people could see no difference. But a few of the older men, among them the late Dankman Adler, adopted these basic

principles in most of their work; and later he formed a partnership with Louis H. Sullivan, who has had more credit than any other man of having been the founder of the progressive school of architecture of the Middle West.

It was through Burnham's great energy and ability to educate his own clients that so much of this work came to his firm, work which included such notably important and interesting buildings as the Chicago Club, first erected for the Art Institute, and sold to the Club, the First Regiment Armory, the Masonic Temple, the Monadnock Building, the Rookery, and, greatest of all, the Woman's Temple. With these buildings and the Auditorium, the Schiller Building, the Schlessinger and Mayer store and the K. and M. Temple of Adler and Sullivan, and the Marshall Field Wholesale Store and McVeagh residence of H. H. Richardson, it may be truly said that architecture had a new birth in Chicago. But it was not the birth of a style. It was rather the birth of independence, of a freedom from the trammels of precedent and the dictum of any school. The first mentioned group is illustrative of the many which Burnham and Root designed during the first period of the well-earned prosperity of the firm from 1880 to 1893, the most remarkable building period ever known in Chicago. Their influence upon the other architects of that city was very marked, especially in the design of private residences, before the erection of apartment buildings became the vogue.

It was at the beginning of this period that they designed the first high office building, the Montauk Block, only ten stories high, but high enough to be called then a skyscraper. It was of a severe but rational style, in pressed brick, with very little ornamentation. It has been removed to make room for the First National Bank Building, erected from plans of D. H. Burnham & Co., and finished in 1903. Near the end of the period just described, in 1890, the Masonic Temple was completed, which long held the record of being the tallest building in the world. Between these dates they designed about a dozen buildings designated as skyscrapers. But the reader

COVERED PORTION OF PATHWAY FROM MR. BURNHAM'S HOUSE THROUGH WOODS AND GARDENS TO THE TERRACE.

must refer to the lists published elsewhere for detailed information and the illustrations which accompany these articles. About the time of the erection of the Rookery, the all-steel skeleton began to be developed by other architects, though the interior court wall of this building was of skeleton construction, also the south wall of the Phoenix Insurance Building, also by Burnham and Root, now owned by the Western Union Telegraph Company, which was of skeleton construction behind the elevators. The last sixteen-story building designed by Burnham and Root, with solid walls all the way up, was the north half of the Monadnock, which was entirely faced with brick and absolutely without ornament. The massive dignity of this building has not been surpassed. It is also the last skyscraper built in Chicago on spread foundation of steel and concrete, just as the Montauk Block was the first. Thus, building history has been made and an epoch recorded by Mr. Burnham and his coadjutors during his lifetime. The Masonic Temple is among the first buildings attributed to him of all-steel construction.

The above-mentioned buildings are only a few of those designed by the firm of Burnham and Root previous to Mr. Root's death. The limits of this article will not permit detailed mention of the many beautiful private dwellings designed by the firm. They were leaders in the influence that they exerted upon the works of other architects in Chicago and elsewhere. The later buildings were not Gothic, nor were they in any sense Renaissance. But they showed the results of study of not only the Romanesque, but going three centuries later, the early revival of architecture in the time of Francis I. But there was no mixture of styles in any of them. Each was consistent with the age which influenced it and with itself.

Mr. Burnham's connection with the Exposition is now a matter of history, so well known as not to require repetition here. The unfinished private work of Burnham and Root had been cared for by Mr. Perkins during the Exposition, and at its close Mr. Burnham found himself back again in his office surrounded by the splendid library that he had collected, but at a time when the whole country was afflicted with the consequences of a financial revulsion no less potent than that of 1873.

I have already told how he reorganized his office. But he did not have to wait long for clients. His work in connection with the Exposition had brought to him a multitude of new friends, and he was now known all over the United States and even throughout the world as a man who could accomplish anything he set out to do. He was of splendid physique and of imposing presence. He had taken good care of himself and enjoyed life. His office practice came back slowly at first on account of the financial condition of the country, but afterwards with redoubled increase, and his practice, which before had been largely local, had now become national. But his office was always in Chicago, the city of his birth, which he loved, and for which his greatest desire was to make it greater and more beautiful, so that all the world might come to admire it. This is no exaggeration. The principal theme of all the addresses he delivered in behalf of his plans for its improvement and beautification was that beauty was an asset that the city should cultivate for its own interest. Thereby he attracted to his own suggested improvement works the commercial interests which had before sought only their own benefits from the extension of utilitarian measures. And he convinced them. He commenced then his series of sketches to show the people the opportunities that they should seize upon for the greater beautification and aggrandizement of his native city; the first of which, the lagoon and park in Lake Michigan from Twelfth Street south to Jackson Park, has just been authorized and is about to be accomplished.

Then clients began to come from all quarters of the country, and the second period in his career commenced. The splendid organization of the work done by him at the Exposition attracted practical business men and men of capital. It appeared that his future work would

RESIDENCE OF HENRY C. CORBIN, ESQ., WASHINGTON, D. C., 1907. D. H. BURNHAM & CO., ARCHITECTS.

likely be mostly in the line of business and commercial buildings, and great public buildings for big corporations. Then came the great schemes for civic development and land improvement in which he achieved a world reputation.

But it is his architecture that concerns us here. It is not difficult to see how his World's Fair experience had an influence upon his ideas of the mission of architecture. His dream of the possibility of beauty in architecture had been practically realized to near perfection in the work of other architects, whose ability he respected and admired. Among these was that *facile princeps* of an architect, Charles Follen McKim. He was given the Agricultural Building to design, and at the same time was employed as architect for the New York Building. The first was McKim's dream of a great palace by a lake or river. It did not matter to him whether it was for agriculture or anything else. He designated its use only in the sculpture which adorned it, for which he selected the best sculptors in America, and on its domes copied the work of one of the greatest sculptors in France—Jean-Baptiste Carpeaux. The New York Building was a reproduction of a small palace of the Italian Renaissance, the Villa Medici. It was another man's dream of three centuries ago. McKim spent a great deal of time in Chicago during the formative days of the Exposition, and he and Burnham were in almost daily intercourse. They became fast friends. It is therefore not wonderful that he should have greatly influenced Burnham's future career. For who could avoid it under such circumstance? McKim was a man of great knowledge and fine discrimination. He had a greater capacity than any other man I know of in finding out what was best in the Italian Renaissance and using it to the best advantage. Mr. Burnham could have no better exemplar if he were to choose any one on personal grounds. We can see it in most of his later work, in which his personal influence in the design of his buildings is more marked than it was when he had for associates Root and Atwood. Furthermore, his success was due largely to his capacity to produce a scheme in planning that would prove to be a good paying investment. And he did this without impairing the rationalism of his construction, bringing all his great piers down to the ground, and not cutting them off to get more plate glass into his buildings. He satisfied his clients without doing this. If he did not develop a characteristic American architecture, except in his skyscraping buildings, he made them imposing to look at and paying investments for their owners.

Mr. Burnham showed his generosity to his profession by a provision in his will of a legacy to the Art Institute of Chicago of $50,000 for the establishment of an architectural library. The trustees of the Institute decided that it should be called the Burnham Architectural Library, and put it in charge of a special committee of architects, of whom his sons are members. There had always been a very extensive alcove for architecture in the Ryerson Library, which is part of the Institute. These books were purchased from the Institute with part of the Burnham fund and became the nucleus of the Burnham Library. Many other purchases have since been made, and will continue to be made, and the books, photographs and other illustrative matter will remain in the Ryerson Library until other provision is made for their care.

In the new organization, under Mr. Graham as the head, the work has continued as before, in three divisions: first, planning and design, to be conducted by Mr. Anderson; second, working plans and specifications, including all branches of engineering, under Mr. Probst; and third, contracts and supervision, under Mr. White. Hubert Burnham is at present Mr. Anderson's assistant, and D. H. Burnham, Jr., has been associated with Mr. White's department.

A word further about Mr. Ernest R. Graham, head of the present firm of Graham, Burnham & Co., may not be amiss. After 1900 the practice of D. H. Burnham & Co had assumed enormous proportions. Mr. Graham was then his sole partner, and a great responsibility rested upon him which [illegible] filled with

RESIDENCE OF STANLEY FIELD, ESQ., LAKE BLUFF, ILL., 1914. D. H. BURNHAM & CO., ARCHITECTS.

ADMINISTRATION BUILDING AND FORMAL GARDENS, WASHINGTON PARK, CHICAGO, 1910, 1912.
D. H. Burnham & Co., Architects.

the greatest exactitude and the full confidence of Mr. Burnham. The work was Graham's as much as Burnham's, and he was thus in a position to step directly into Mr. Burnham's place whenever Mr. Burnham might retire or be removed by death. And the sequel proved to be true. The organization which Mr. Burnham had effected, as above described, proved to be adequate to the purpose and after his death everything went on as before. The associates who had been with Mr. Burnham were still with Mr. Graham, and it was entirely fitting that they should continue as such, showing not only Mr. Burnham's great foresight, but Mr. Graham's capacity to continue as the leader. This has now been continued for nearly three years past, the first two being the busiest years in the history of the firm. The work has comprised the execution of the Continental and Commercial National Bank Building at Chicago, the largest office building in that city, which had been designed during Mr. Burnham's lifetime, and the designing and completion of nine other buildings of the "skyscraper" class built in seven different cities; also two railway stations, one warehouse and one manufacturing plant. The great Union Passenger Station of the Pennsylvania Company and the Field Museum of Natural History, both at Chicago, have been designed and work on them has been commenced. For nine months past the unfortunate war in Europe has tended to put a check upon many other schemes all over the country; but during the past year or more the work of the firm has culminated in the erection and recent completion of the Equitable, the largest and most important office building thus far built in the City of New York, designed and supervised throughout by Mr. Ernest R. Graham.

ADMINISTRATION BUILDING AND FORMAL GARDENS, WASHINGTON PARK, CHICAGO, 1910, 1912.
D. H. Burnham & Co., Architects.

BURNHAM AS A PIONEER IN CITY PLANNING

BY WILLIAM E. PARSONS

THE movement to make the modern city convenient for commerce and attractive and healthful as a place of residence is a step forward to which Daniel Hudson Burnham has contributed more than any other man of our time.

The concentration of enormous masses of population in cities is bringing about one of the greatest of modern problems. The study of the problem is as complex as the city itself, for a city plan to be fully effective must be comprehensive, involving all the closely related and interdependent elements which go to make up the city's life. Sometimes it is a question of street arrangement; often the relocation of railway lines and terminals, the bringing of parkways into the center of the city, or the restoration to public enjoyment of a lake or river front or other features of natural beauty; sometimes a matter of dollars and cents per ton in handling freight. In many of our larger cities we have seen a general exodus to the suburbs, even to the country, leaving long established residence sections deserted. But, although modern transportation has brought the country near to the city, the time and expense of the twice-a-day trips can be spared by a comparatively small part of the community. The efforts for smoke abatement, pure air, better housing con-

ditions all belong to this definite step in the development of man; a forward step for humanity, for the percentage of our population living in cities is already large and is constantly increasing.

To the matter-of-fact person the creation of plans for the distant future of a city has seemed visionary. It is fortunate, therefore, for the development of city planning in America that its chief pioneer was a man of influence among practical men of business. It needed a man of Mr. Burnham's reputation as a man of sound business judgment and experience in large undertakings. It needed all of his convincing personality, forceful presentation of his ideals and skill of organization to bring these projects to a successful inauguration.

It should be realized that his city planning work was performed as a public service, outside of his architectural practice and of his office organization. This meant not only a great increase in the heavy responsibilities he was already carrying, but also a financial sacrifice to his firm. He accepted no compensation for this work and generously shared with his associates and assistants the credit for its success.

A review of Mr. Burnham's work in city planning will reveal the wide range of his services and the breadth as well as the distance of his visi[illegible]. The World's Fair of 1893 in Chica[illegible]s the starting point. It was an object lesson in accomplished idealism; it demonstrated to the American people the effectiveness of the grouping of buildings in orderly relation to each other. This led as the next step to the creation by the Government of the first Plan Commission in the country to make a comprehensive plan for the development of Washington. The work of this commission, of which Mr. Burnham was chairman, is too well known to need description here, but it should be recalled that the great obstacle which confronted the commission in the restoration of L'Enfant's plan was the occupation of the Mall by the Baltimore and Potomac. This railroad had many years previously received from Congress permission to occupy the Mall and was about to erect a new station on this site. It was through the determined efforts of Mr. Burnham and his vigorous appeal to the public spirit of the railway authorities that an agreement was finally reached by which the railroad company abandoned its rights to the Mall and combined with other railroads in the construction of the magnificent Union Station forming the gateway to the Capital. For this achievement he is entitled to the nation's enduring gratitude.

In Cleveland, as in Washington, the work was intrusted to a commission of experts of which, it may be assumed, Mr. Burnham was the dominating member. The project developed in Cleveland was not a comprehensive city plan but was limited to the grouping of important public buildings in an o[illegible] and imposing composition aroun[illegible] a great esplanade. Three of the buildings have already been executed in accordance with the plan.

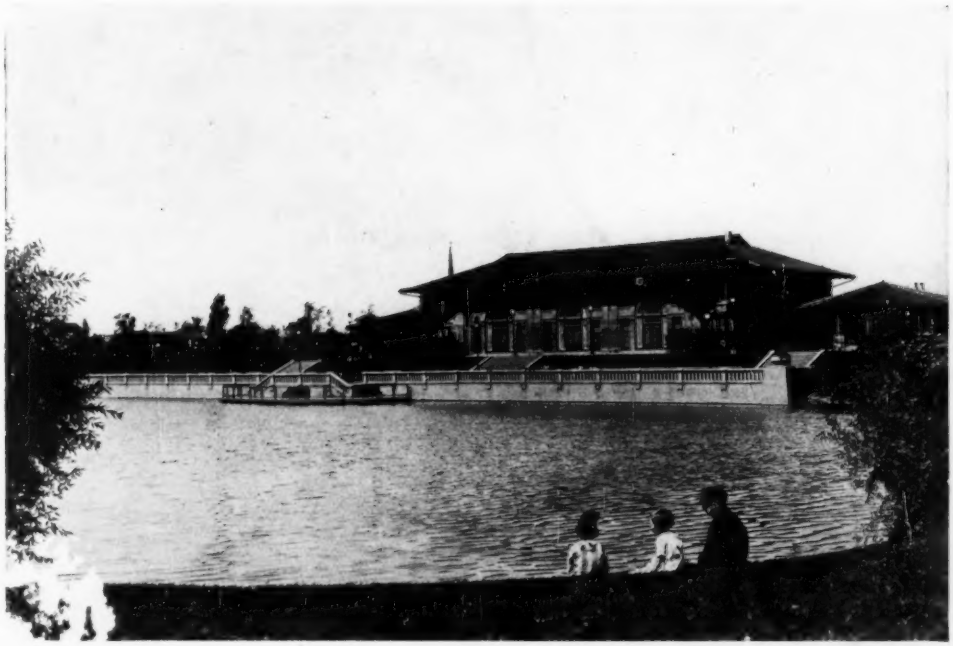
In 1905 he made the plan of Manila, in which Mr. Taft, as Secretary of War, had taken the initiative. Here the immediate problem was the formation of a general plan of location for government buildings near the center of the city, but this soon grew into a comprehensive plan for the streets and parks of the entire city, allowing for its future growth.

Simultaneously with Manila the preliminary plan of Baguio, the summer capital, was developed.

At about the same time with Manila came the plan of San Francisco, supported by an association of private citizens who undertook its "improvement and adornment." Here again the plan was carried further than mere adornment, for it included a revision and addition to the street system in the city itself, developed a magnificent park scheme south of the city and also outlined the business, warehouse, industrial and residence districts.

It was fitting that the last, his *magnum opus*, should have been the plan of Chicago, where the World's Fair twenty-five years previously had inspired his first efforts.

Consider the variety and range of sub-



SHERMAN PARK BUILDING, CHICAGO.
D. H. Burnham & Co., Architects.

SHERMAN PARK BUILDING, CHICAGO.
D. H. Burnham & Co., Architects.

FULLER PARK BUILDING, CHICAGO, 1910.
D. H. Burnham & Co., Architects.

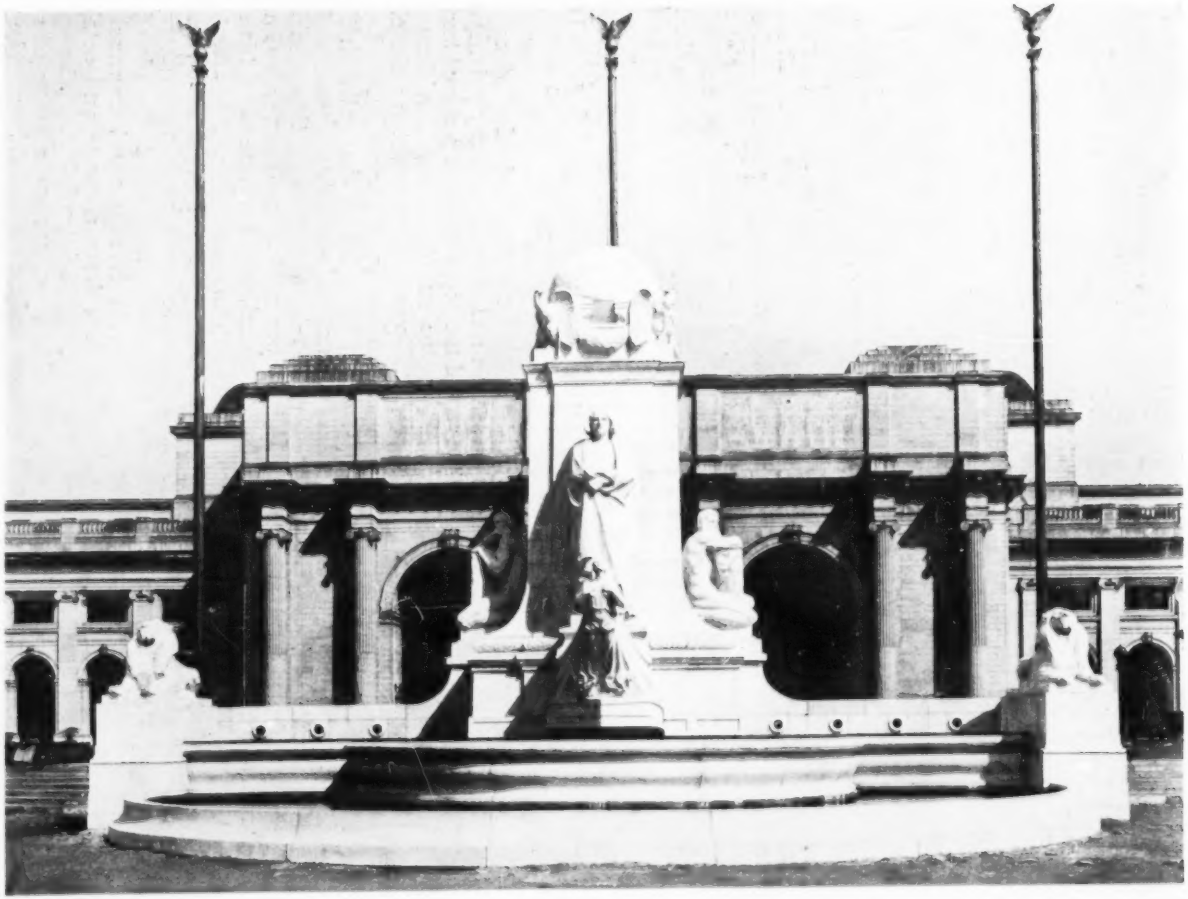
FULLER PARK BUILDING, CHICAGO, 1910.
D. H. Burnham & Co., Architects.

jects—the World's Fair, an expression of idealism; Washington, the restoration and development of a century old plan; Manila, an old Spanish city in the tropics; Baguio, a mountain plateau overlooking the China Sea; San Francisco, the modern city of splendid location and peculiar topography; and Chicago, confronted on account of its rapid growth with most serious problems.

In the composition of his city plans, as in his executed buildings, the classic traditions had a strong hold on him. Long, straight lines and repetitions of rectangular units prevail throughout his plans. It is true that in San Francisco and Chicago, where rigid rectangular street systems are the rule, there was left no alternative but to fall in line with the existing forms, with the addition of the necessary diagonal lines, recalling L'Enfant's plan of Washington. In San Francisco the curved streets along the sides of the hills are introduced to correct the defects of the original plan on which the city was laid out. In the plan of Manila the future extension of the city appears in rectangular system with diagonal arteries, intersecting in round points and other formal arrangements. In Baguio, too, where the topography is extremely irregular, straight axes were created and rectangular forms prevailed wherever the natural contours allowed. In no case is there any evidence of desire to revert to medieval forms with a conscious effort for the picturesque, as is found in town plans of modern Germany.

The architectural quality of European cities developed during and subsequent to the Renaissance awakened in him a profound admiration and remained a constant guide. "In Paris," he writes to a younger friend about to start on European travel, "note the use of accents on the centers of vistas, especially the columns, the arches and corner buildings. Note the ease and perfection of the circulatory street system. It would be a good thing to keep a Paris map on your table, get your points of compass firmly fixed in your head as you study it, and never come in or go out without glancing at the map to direct or correct you. Remember, the city as a whole, as one grand design, is the major study and try to get the key and see how everything works out and is related. The great gardens of Paris are a part of the related system. Most people look at things only in detail. You should try to see the reasons, for the entire system has been studied and worked out as a whole. In detail study the river quays, bridges and boulevards, noting proportions and scale very carefully. I find it important to look down upon Paris. You get a very fine far-off view from St. Germain, another of vast importance from St. Cloud and the greatest from the Eiffel Tower. Spend a lot of time up there, map in hand; every minute of it will pay. After thus studying Paris you will not be able at first to recall it except as a confused mass. But later on when problems great and small come up in your own work, details will suddenly jump up in memory and be of great help to you. The reasons, the reasons, the reasons; education lies in seeing them. They are the conclusions that the brightest minds have come to, after the experience of 2,500 years from the Tower of Babel down to our own time."

Of the execution of the plans for Manila and Baguio, it is my privilege to record the progress from personal knowledge, for as Consulting Architect for the Philippine Government for the eight years following the inception of the plans in 1905, I was charged with their interpretation and development. Under the administration of Commissioner W. Cameron Forbes, afterwards Governor-General, who gave the plans his constant support and personal attention, these were years of rapid achievement. As the time spent by Mr. Burnham in Manila was quite limited, the plan had been drawn from general impressions, rather than from accurate and detailed surveys. He intended that the plan should be considered as a group of suggestions and that it would have to be adjusted to meet the developed real estate and other controlling conditions. However, it is remarkable how closely the executed work follows the plan. Except

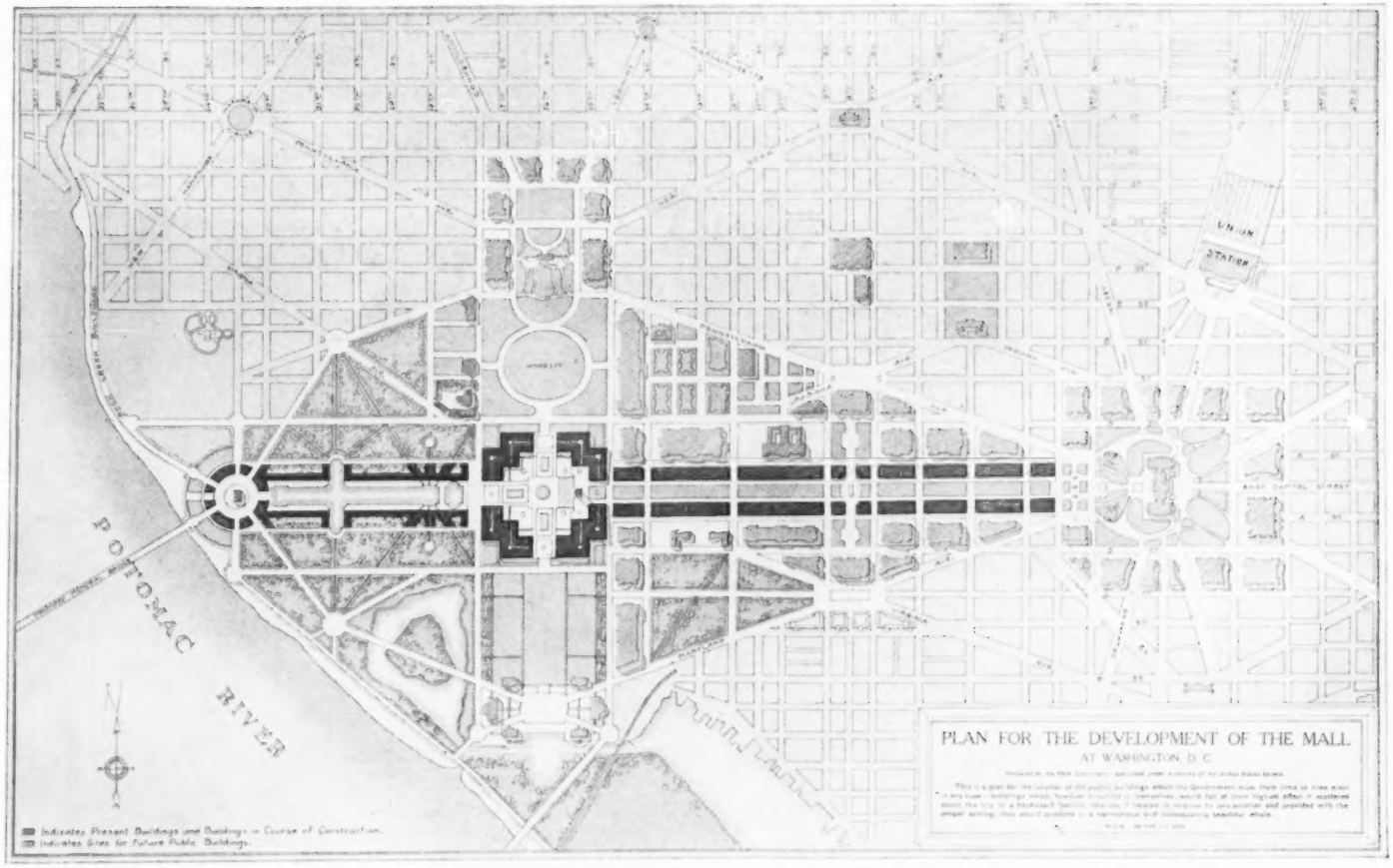


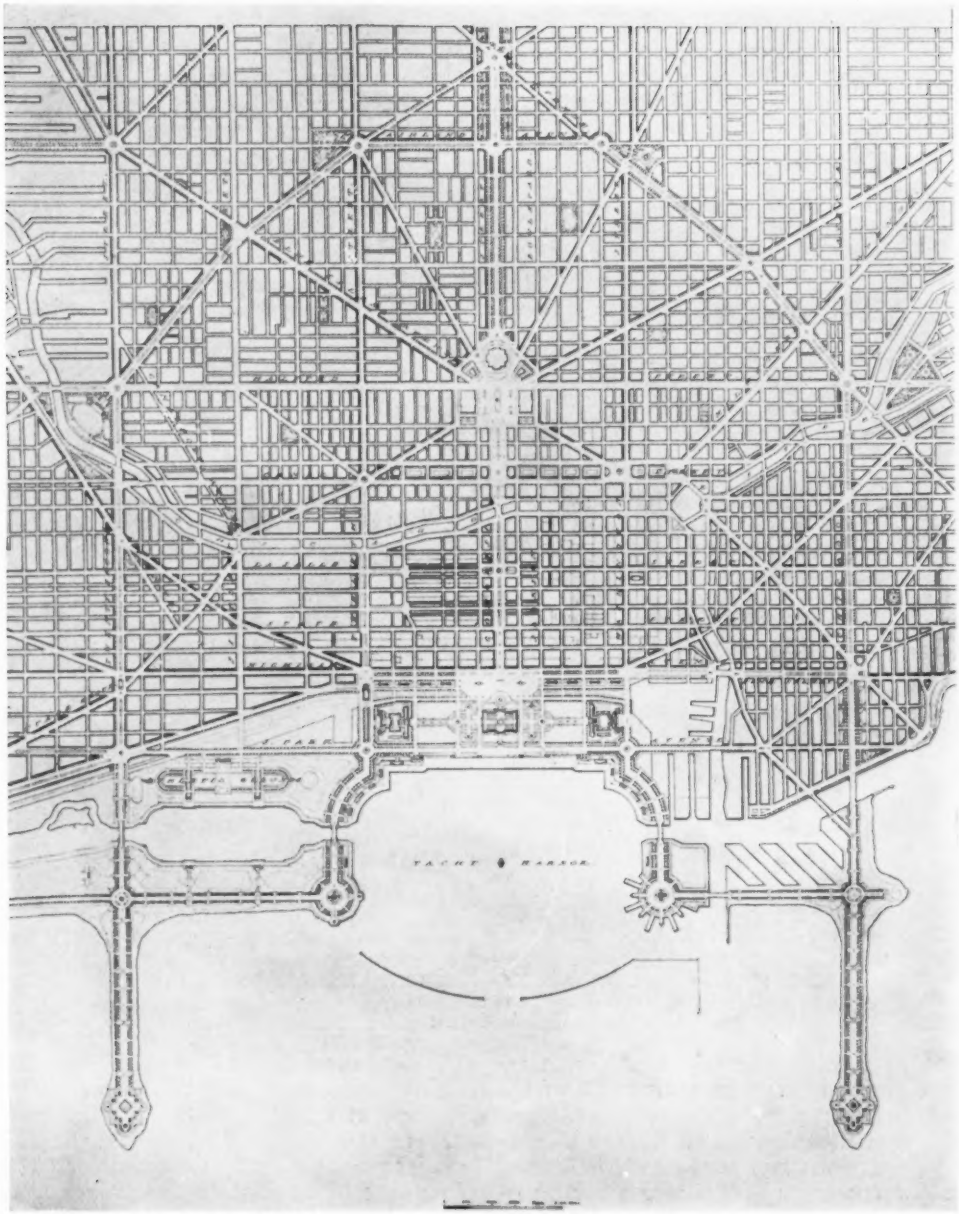
COLUMBUS MEMORIAL, WITH UNION STATION IN BACKGROUND, WASHINGTON, D. C., 1911. D. H. BURNHAM & CO., ARCHITECTS. LORADO TAFT, SCULPTOR.

UNION STATION, 1904, 1906, AND NEW POST OFFICE, 1914, WASHINGTON, D. C. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

U. S. POST OFFICE, WASHINGTON, D. C., 1914. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

U. S. POST OFFICE, WASHINGTON, D. C., 1914. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.


UNION STATION
POTOMAC RIVER
PLAN FOR THE DEVELOPMENT OF THE MALL
AT WASHINGTON, D. C.
Indicates Present Buildings and Buildings in Course of Construction.
Indicates Sites for Future Public Buildings.



By courtesy of the Commercial Club.

CHICAGO—PLAN FOR COMPLETE SYSTEM OF STREET CIRCULATION, RAILWAY STATIONS, PARKS, BOULEVARD CIRCUITS AND RADIAL ARTERIES, PUBLIC RECREATION PIERS, YACHT HARBOR AND PLEASURE BOAT PIERS, TREATMENT OF GRANT PARK, THE MAIN AXIS AND THE CIVIC CENTER. D. H. BURNHAM AND E. H. BENNETT, ARCHITECTS.

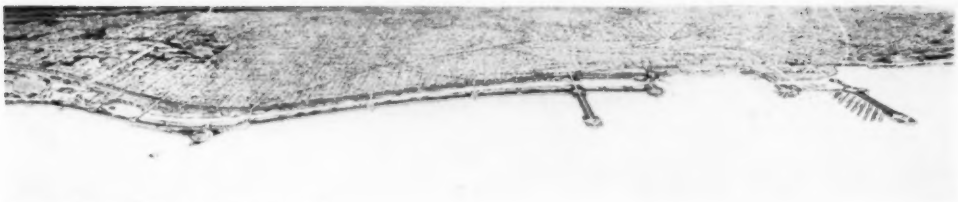
for the location of the entrance of the railway lines from the south, with a corresponding modification of the terminal and the street system of this section, the suggestions are being realized either in the acquisition of street areas or in actual construction. In fact, much of the arterial frame work has been constructed and nailed down, as it were, with permanent public and semi-public buildings. The large areas of the moats surrounding the old Spanish Intramuros which today forms the heart of the modern city have been converted into public parks and playgrounds. Extensive park areas and playgrounds in the suburbs have been acquired, and the Luneta extension, including a park named in honor of Mr. Burnham, and forming magnificent sites for the new hotel and club buildings, have been reclaimed from the waters of Manila Bay. There has also been reclaimed more than a mile of the Cavite Boulevard, which, starting from the Luneta and following the gently curving shore-line of Manila Bay, will be extended eventually to Cavite.

By courtesy of the Commercial Club.

CHICAGO—PLAN FOR A COMPLETE SYSTEM OF STREET CIRCULATION AND OF PARKS AND PLAYGROUNDS.

D. H. Burnham and E. H. Bennett, Architects.

Soon after the inception of the civil government in the Philippines, the administration began to consider the founding of a town in the higher altitudes where a more temperate climate is offered than exists in the lowlands of the tropics. Analogous to Simla, the summer capital of India and other mountain resorts, such a place would serve not only as a seat of government during the intense heat of early summer, but as a health resort and place of recuperation for both Americans and Filipinos.



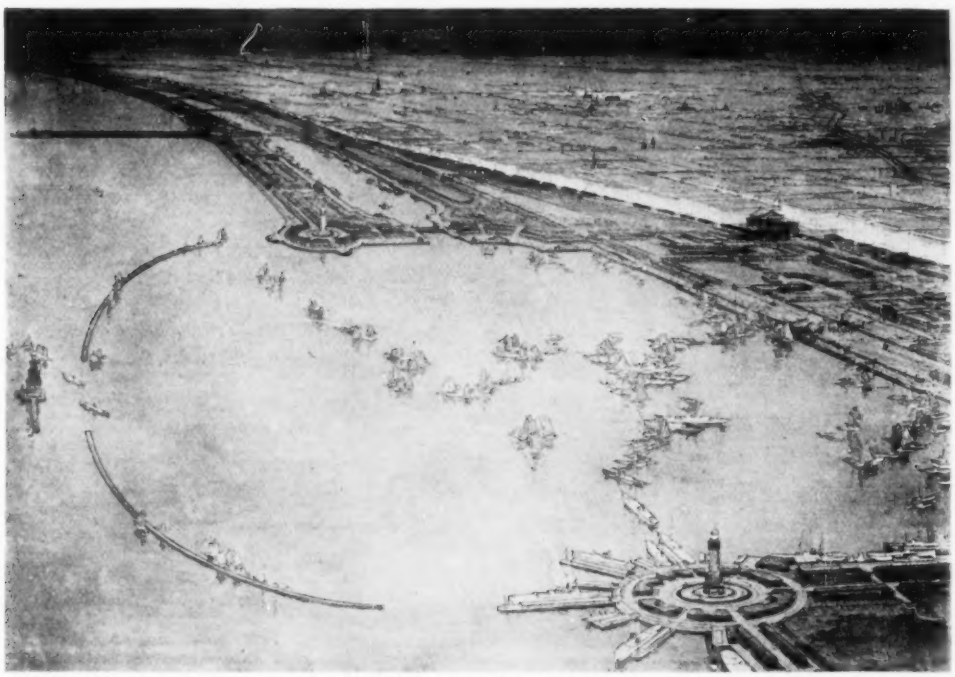
By courtesy of the Commercial Club.

CHICAGO—VIEW OF THE CITY FROM JACKSON PARK TO GRANT PARK, LOOKING WEST.
The proposed shore treatment as a park enclosing a waterway (or series of lagoons) is shown, together with the enlarged yacht harbor, recreation piers and a scheme for Grant Park.
D. H. Burnham and E. H. Bennett, Architects.

The town site selected was Baguio, in the mountains of northern Luzon, about 160 miles from Manila.

In Baguio the problem appears in sharp contrast to the other city plans undertaken by Mr. Burnham. Instead of an old city to be replanned, a new one was to be created. If we exclude some of the modern industrial towns, Baguio shares with Dalny the distinction of being planned and built within an interval of eight years. The site of Baguio lies at an elevation of 5,000 feet above the China Sea, which is eighteen miles distant and visible in clear weather.

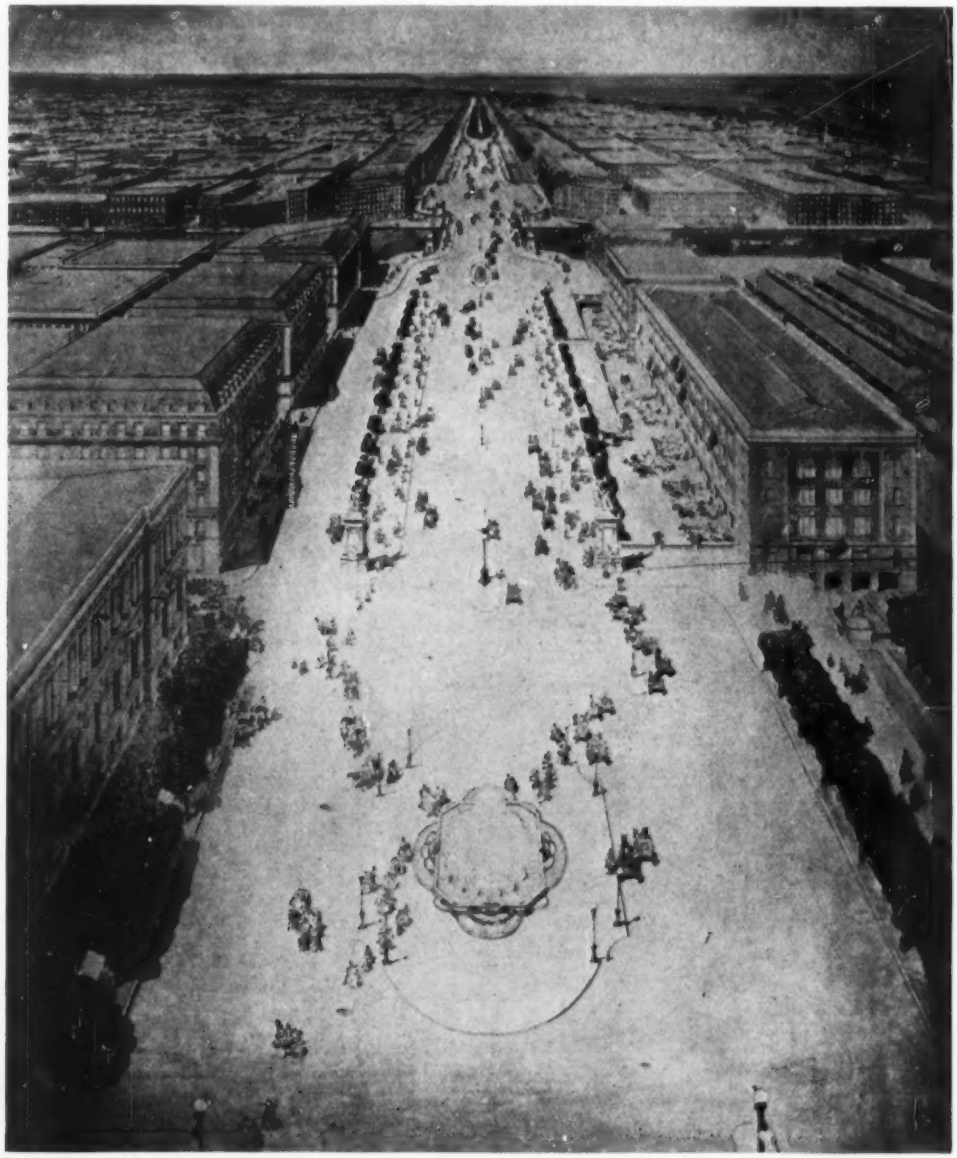
The topography of the site is extremely rugged, a series of hills and ravines, with wide valleys and deep cañons on the south, east and west. The peculiar topography is faithfully expressed in his preliminary plan. Composition obedient to nature is the controlling principle. The site of the government center, wisely selected by Mr. Taft while he was civil governor, marks one end of the main axis.



From a Painting by Jules Guerin for the Commercial Club.

CHICAGO—BIRD'S-EYE VIEW OF GRANT PARK, THE FACADE OF THE CITY, THE PROPOSED HARBOR AND THE LAGOONS OF THE PROPOSED PARK ON THE SOUTH SHORE.
D. H. Burnham and E. H. Bennett, Architects.

From here it passes first through a deep ravine and then through a wide level basin terminating at the other end at an elevation which was chosen as the site of the municipal center. Minor axes are developed along ridges, valleys and hilltops. Nature offered a few formal lines, but for the most part the roads were determined by the contours and the engineer's level. In the executed plan the elements of the preliminary plan have been followed, with the exception that



By courtesy of the Commercial Club.

CHICAGO—PROPOSED IMPROVEMENT OF MICHIGAN AVENUE TO CONNECT THE NORTH AND SOUTH SIDES OF THE RIVER; VIEW LOOKING NORTH FROM WASHINGTON STREET. THE BOULEVARD IS TO BE RAISED TO ALLOW FREE FLOW OF TRAFFIC UNDER IT.

D. H. Burnham and E. H. Bennett, Architects.

From a Painting by Jules Guerin for the Commercial Club.
CHICAGO—VIEW LOOKING SOUTH OVER THE LAGOONS OF THE PROPOSED PARK FOR THE SOUTH SHORE.
D. H. Burnham and E. H. Bennett, Architects.

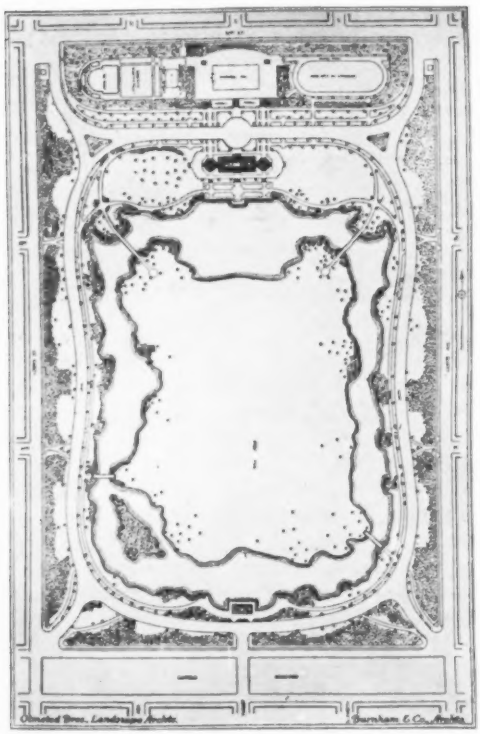
the lower levels of the basin have been made into a park, the business section being limited to the gentle slopes adjoining the municipal center. At the present stage of execution Baguio occupies a much larger area than is covered by the Burnham plan, since in addition to Camp John Hay, a military reservation serving as a recuperation station, a large number of semi-public institutions such as schools, religious orders and sanitaria, have been established on the hillsides surrounding the city.

If I have lingered on the entrancing subject of Baguio it is because due appreciation should be given to the sane imagination which produced the original plan.

Briefly stated, the elements of the plan of Chicago, in the preparation of which Mr. Burnham associated with him Edward H. Bennett, are the perfection of the existing street system, the simplification of the railway entrances and terminals and the provision for parks, playgrounds and forest preserves. There are many conditions which depend on these: the simplification of the railroad terminals which would bring with it the expansion of the business center and relieve the congestion of its streets; the simplification of railroad lines which would result in a more definite grouping of industrial zones in such a way that the districting of industry and residence would result automatically. By the cooperation of the railroads the plan proposes to reduce the cost of handling freight and to eliminate from the streets all unnecessary teaming. The Chicago

Terminal Commission, formed last year, has prepared preliminary recommendations which are in line with the Plan of Chicago. The criticism commonly heard as to the existing streets of Chicago is their extreme uniformity and monotony. In the text of the Chicago Plan there is a clear and forceful statement regarding this which may be quoted as an illustration of Mr. Burnham's sound and convincing logic:

"Chicago has two dominant natural features; the expanse of Lake Michigan, which stretches, unbroken by islands or peninsulas, to the horizon; and a corresponding area of land extending north, west and south without hills or any marked elevation. These two features, each immeasurable by the senses, give the scale. Whatever man undertakes here should be either actually or seemingly without limit. Great thoroughfares may lead from the water back into the country interminably; broad boulevards may skirt the Lake front, or sweep through the city; but their beginnings on the north, on the south, or on the west must of necessity be points that move along determined lines with the growth of population. Other harbors have channels winding among islands or around jutting promontories until the land-locked basin is reached; but Chicago must throw out into the open water her long arms of piled-up rock in order to gather in safety the storm-tossed vessels. Other cities may climb hills and build around them, crowning the elevations with some dominating structure; but the people of Chicago must ever recognize the fact that their city is without bounds or limits. Elsewhere, indeed, man and his works may be taken as the measure; but here the city appears as that portion of illimitable space now occupied by a population capable of indefinite expansion. Whatever may be the forms which the treatment of the city shall take, therefore, the effects must of necessity be obtained by repetition of the unit. If the characteristics set forth suggest monotony, nevertheless such are the limitations which nature has imposed; and unless the problem is faced squarely no treatment proposed will seem adequate or will prove lastingly satisfactory. On the other hand, the opportunity now exists to create out of these very conditions a city which shall grow into both convenience and order, and shall possess all the means of making its citizens prosperous and contented."



CHICAGO—PLAN OF SHERMAN PLAYGROUND AND PARK, THE GROUPED ASSEMBLY HALL, GYMNASIA AND OPEN-AIR SWIMMING POOL FORMING THE CENTER OF THE COMPOSITION.

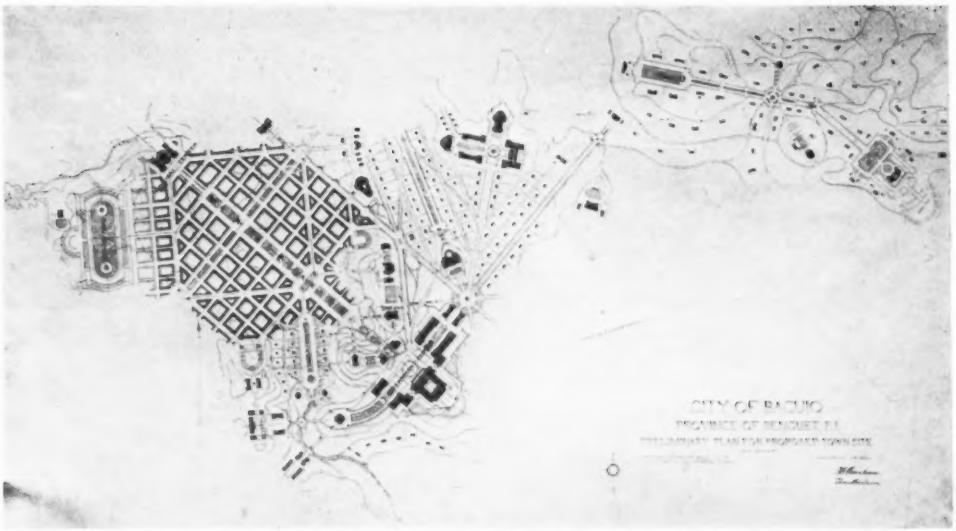
The excellence of the plan lies in its frank acceptance of the conditions imposed and in the perfecting rather than in drastic changing of the existing streets. One of these is the North and South Boulevard link, being a widening and elevation of a section of Michigan Avenue allowing the enormous traffic of the intersecting streets to pass beneath. This project, which will cost eight million dollars, has been approved by the vote of the people and final steps are being taken toward execution.

The restoration of the south shore of

SAN FRANCISCO—SYSTEM OF HIGHWAYS, PUBLIC PLACES, PARKS, PARK CONNECTIONS, ETC., TO SERVE AS GUIDE FOR FUTURE DEVELOPMENT, RECOMMENDED TO THE ASSOCIATION FOR THE IMPROVEMENT AND ADORNMENT OF SAN FRANCISCO BY D. H. BURNHAM IN 1905.

Lake Michigan to the health and enjoyment of the public is one of the salient features of the plan. This was proposed by Mr. Burnham in 1896, long before the city plan was conceived. The restoring of the shore is to be accomplished not by acquiring the existing water frontage but by reclaiming a strip averaging a quarter of a mile in width from Grant Park to Jackson Park, a distance of about five miles. A lagoon of this length and four hundred feet wide will lie along the center of the park affording ideal conditions for still-water sports. The fact that the material from excavations, which would otherwise be taken out and dumped in deep water, is available without cost and would be sufficient to fill at the rate of thirty acres a year contributes to the feasibility of this project. In even a cursory review of his city planning, it is clear that Mr. Burnham's idealism has not led to unrealizable plans. The quality of beauty lies in orderly and logical arrangement; it lies in the very structure of the plan rather than superficial treatment. While convenience must not be sacrificed to beauty, neither will beauty be sacrificed to convenience. Good order and its consequent beauty are the qualities of a good plan. "Let your watchword be order and your beacon beauty."

But the greatest heritage left by Mr. Burnham is his scheme of organization for the creation and execution of the city plan. We all know that it is comparatively easy to plan an improved street system but that the difficult thing



PLAN FOR A SUMMER CAPITAL OF THE PHILIPPINE ISLANDS AT BAGUIO, SUBMITTED TO THE PHILIPPINE COMMISSION BY D. H. BURNHAM AND PEIRCE ANDERSON IN 1905.

is to carry it through to execution. Many good and worthy suggestions have been made to improve the street system of New York City, for instance. They have all failed to materialize because they have lacked the supporting force and the organization to put them through.

In the Plan of Chicago the organization which has proved successful included fifteen prominent and influential men of affairs. These men supported

PLAN FOR THE DEVELOPMENT OF MANILA, SUBMITTED TO THE PHILIPPINE COMMISSION BY D. H. BURNHAM AND PEIRCE ANDERSON IN 1905. THE ESSENTIAL ELEMENTS ARE THE GOVERNMENT CENTER AND PROPOSED ARTERIES RADIATING FROM IT, THE RAILWAY STATION AND THE SHORE ROAD.

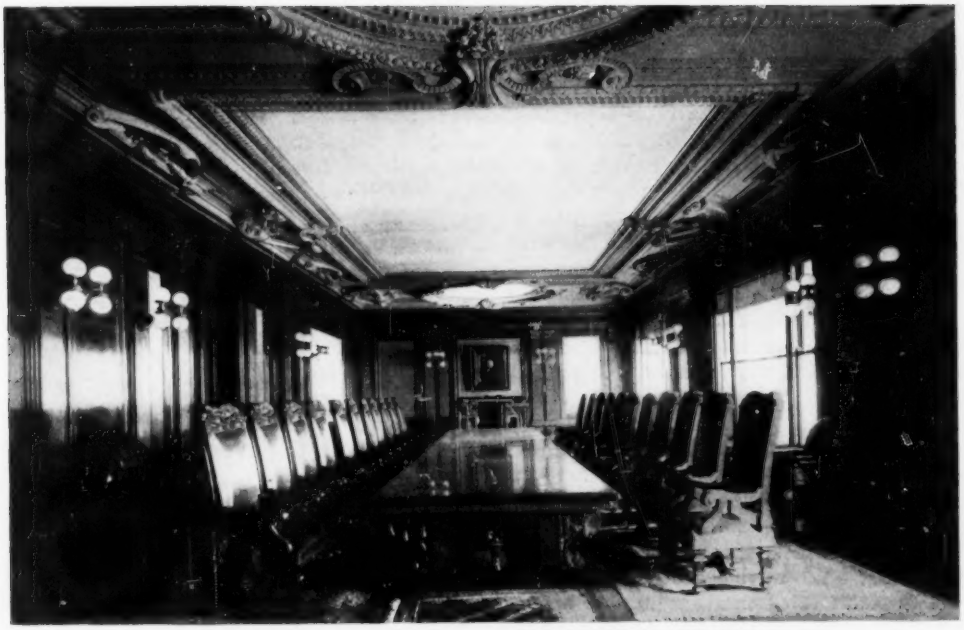
the plan at its very inception, serving on committees charged with the study of particular problems, such as transportation, streets, or terminals. To quote from Mr. Burnham's own description: "In three years there were 200 meetings of the General Committee, at which hundreds of public men, engineers, architects, sanitary, railroad, city transportation, and other experts were present. There is not one man of the fifteen who is not the head of some great business and who is not loaded with the heaviest kind of responsibilities of his own; and yet they all make it a point of honor to be in their seats when the chairman calls to order, and not for a week or two or a month or two but most faithfully through years." When the plan was finished it had the strongest men of the community behind it ready to support it. After the plan had been published and presented to the city, a semi-official commission composed of four hundred citizens, appointed by the Mayor and confirmed by the City Council, was charged with its execution. Its chairman was an active member of the Plan Committee which had labored two and one-half years in producing the comprehensive plan, a man of great ability and public spirit who has now given six years more to the work. During this time the plan has been kept constantly before the public through the newspapers and by means of frequent popular lectures, and has been included in the curriculum of the public schools. Such is the interest in the work that motion picture companies have found the Chicago Plan, illustrated in all its features, a drawing attraction in their theaters, not only in Chicago but in other cities. In our form of democratic government where the issue of municipal bonds for civic improvements is decided by the ballot, public interest must form the basis of plan execution. It is no light task to convince the eight hundred thousand voters of a city of two and one-half millions that they will be benefited by a great project, especially when it is subject to factional and sectional opposition. Within five years three major elements of the plan involving many millions of dollars have been approved by the people's vote and are approaching actual execution.

I have described at length the organization in Chicago, because it was Mr. Burnham's conception of what was necessary to the successful execution of a comprehensive plan in a great city under a democratic form of government.

At the very outset we are met by the usual objection to the comprehensive plan that a project designed for future needs burdens the present generation unjustly. "Why do for posterity, when posterity has done nothing for us?" How can we know what needs the future will bring? What should be the scope of a city plan and how far should it look into the future? To these important questions we have his answers expressed both in his plans and in his own convincing language at the Town Planning Conference held in London in 1910:

"But the question always arises when a given town is under consideration whether it would be wisest to limit suggestions to present available means, or, on the other hand, to work out and diagram whatever a sane imagination suggests. If the first be made your limit, your work would be tame and ineffectual and will not arouse that enthusiasm without which nothing worth while is ever accomplished. . . . Moreover, there is the other way of looking at this question—namely, the one mentioned in the beginning of this paper, and that way has to do with the growth of man's knowledge, of his perceptions, and finally, of his desires. It is the argument with which I began, that a mighty change having come about in fifty years, and our pace of development having immensely accelerated, our sons and grandsons are going to demand and get results that would stagger us. Remember that a noble logical diagram once recorded will never die; long after we are gone it will be a living thing, asserting itself with evergrowing insistency, and, above all, remember that the greatest and noblest that man can do is yet to come, and that this will ever be so, else is evolution a myth."

CALUMET CLUB, CHICAGO, 1881.
BURNHAM & ROOT, ARCHITECTS.



DIRECTORS' ROOM—FIRST NATIONAL BANK, CHICAGO.
D. H. Burnham & Co., Architects.

THE WORK of BURNHAM & ROOT D·H·BURNHAM–D·H·BURNHAM & Co. and GRAHAM, BURNHAM & Co.

BY A·N·REBORI

THE passing of Daniel Hudson Burnham on June 12, 1912, brought to a sudden end the brilliant career of one of the foremost architects and one of the greatest citizens of America. His achievements, covering a period of forty years of actual practice, have exceeded in number those of any other architect of his time, and the work he had in hand at the time of his death would have kept him busy an additional period of from ten to fifteen years. To him, as to few indeed, was it given the power to conceive great buildings, World's Fairs and many cities, and to plan all commensurate with the marvelous possibilities of the country. Essentially a man of affairs, Mr. Burnham would have been successful in any calling of life, for the qualities which make for success were his to an unusual degree. A commanding figure in any group, his was the power to stimulate and bring forth the best efforts of those with whom he came in personal contact. By his convincing manner he compelled men to carry out his big ideals. He inspired confidence and left the impression of a great personality upon all who came within range of his powerful and positive nature, and upon thousands of those who only knew his name and works.

It can be said with truth that Mr. Burnham lived during a period of opportunities in the making; a period

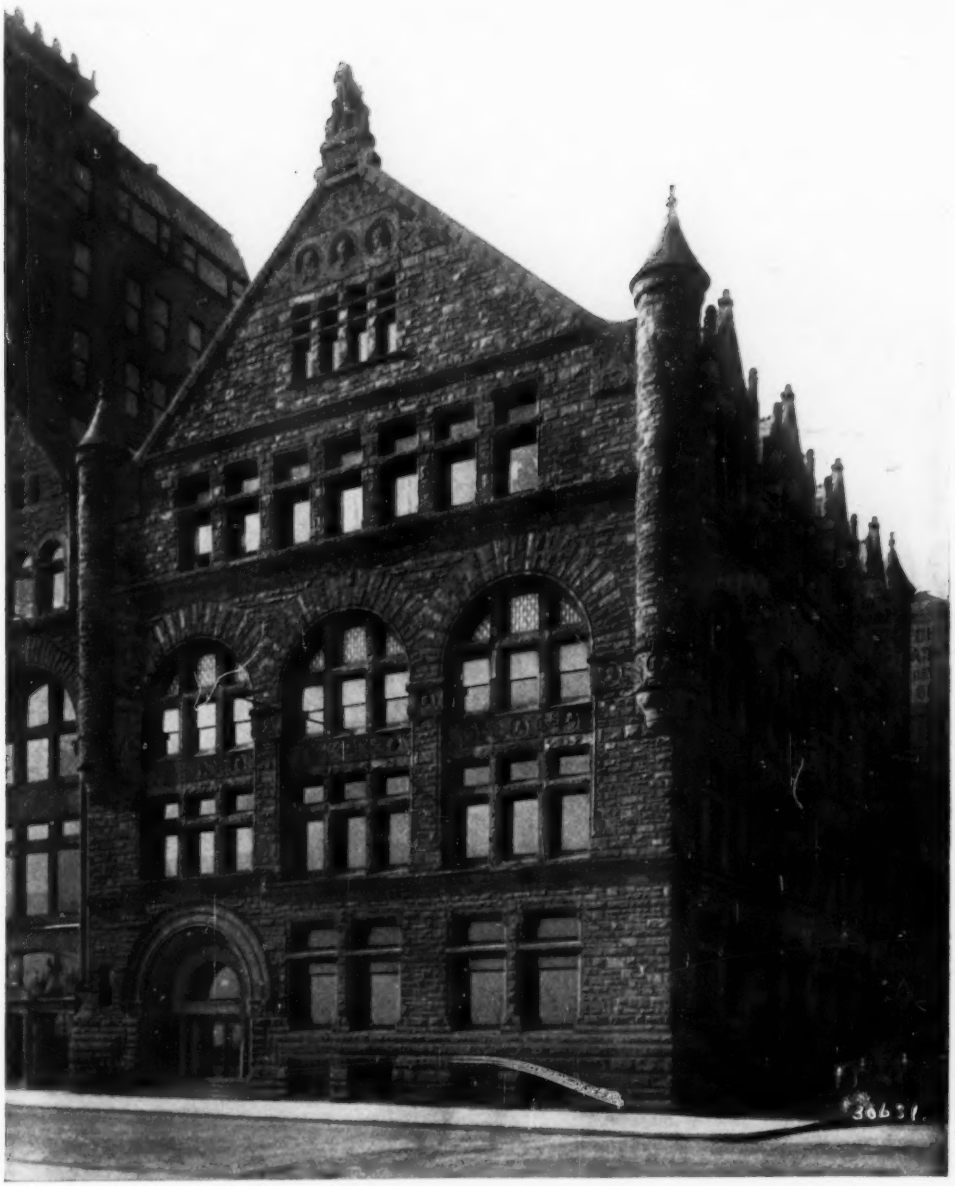
during which the skyscraper was not only conceived, but in which it was carried to its ultimate structural development. That he played a tremendous part in the growth of this truly American problem is at once apparent. The majority of the commercial buildings designed and planned under his direct control will readily prove that he possessed a marvelous administrative faculty. He was the dictator who organized the work of the various mechanical and technical experts who contributed to the making of tall buildings. He considered it his first duty to permit the structure to serve in the most economical manner possible the combination of functions for which it was intended. In planning he was confronted by a problem the difficulty of which was equalled only by its importance, and if he had not shown himself equal to the task he would have become eventually the subordinate of the building engineers who played such an important part in the evolution of the skyscraper. That he retained his pre-eminence during this period of structural revolution in spite of the increasing importance of the purely engineering and practical problems involved is adequate indication that he performed his task efficiently, and that he received an early training as head of the firm of Burnham and Root which in a sufficient measure prepared him for it. He possessed precisely the kind of ability required to meet these new conditions, and consequently the buildings for which this firm is best known are commercial and office buildings, in which type the administrative faculty, the economic arrangement of plan, plays a part no less important than the power of design.

In order to meet the ever growing demand made upon his services he gathered about him men of ability, versed both in the aesthetic and the practical side of architecture, in the execution of the many works conceived and developed. Mr. Burnham was one of the first architects in America to build up a highly efficient and well equipped office organization to satisfy the needs of a rapidly increasing business.

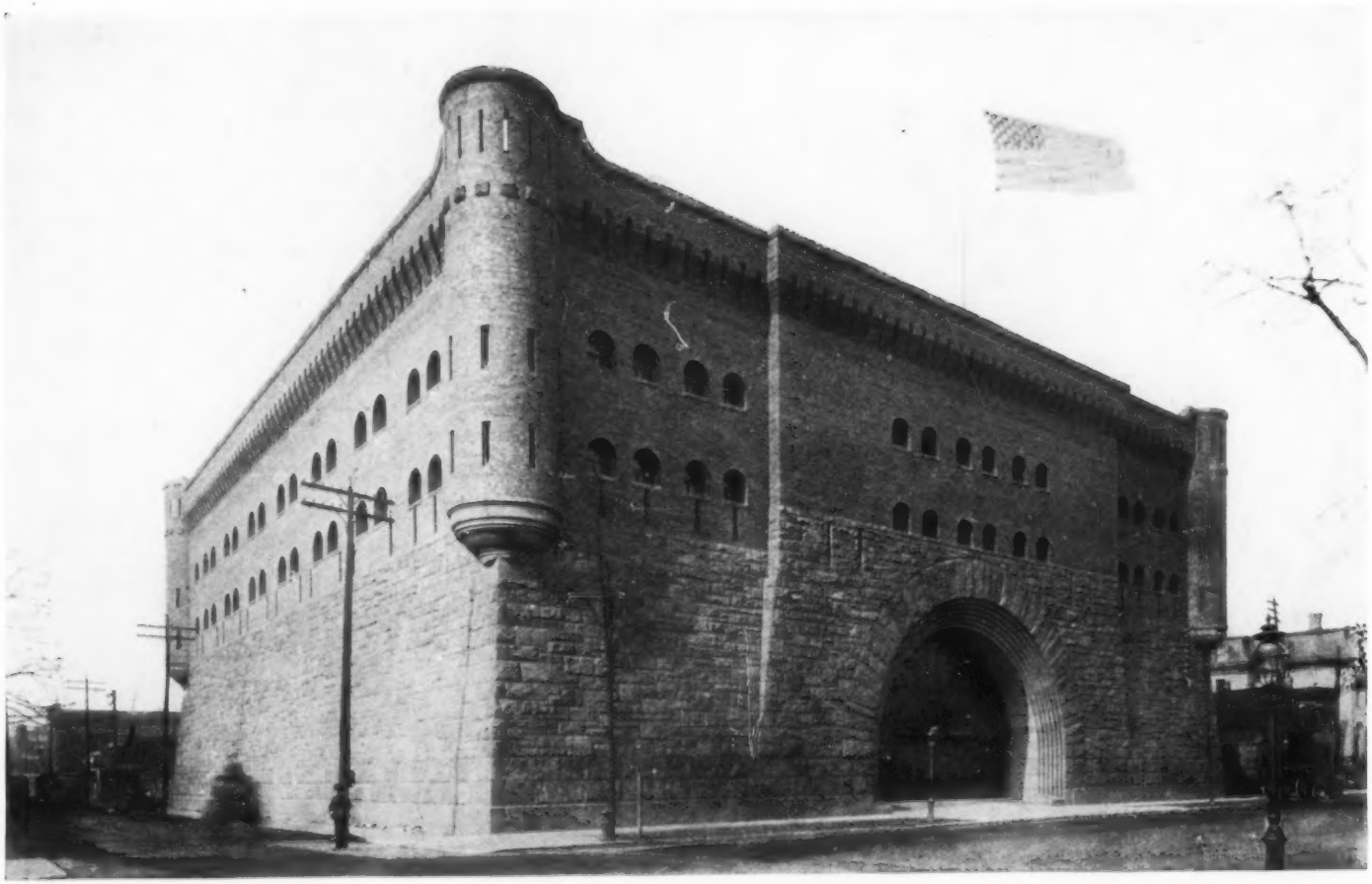
It was during the World's Fair that he proved his great ability as an organizer, and after the Exposition was over his reputation was established throughout the country. From this time on his office grew with leaps and bounds, until in 1912 it reached its maximum in numbers, with not fewer than 180 men on the payroll. Architecture on such a gigantic scale is at times apt to be bewildering, even to a master-mind like Burnham. Occasionally he felt the need of a change from the whirl of big business, and he found this change by devoting a portion of his time in the developing and planning of great cities. If his buildings brought him fame in America, his city plans did even more to add to his greatness, for they have brought him recognition and appreciation from every quarter of the civilized world, and when these same city plans are put into execution they will be monuments to his glory long after the buildings have ceased to exist.

It would take volumes of closely printed matter properly to review the life and deeds of the late Daniel Hudson Burnham, and as this article is to be concerned principally with the buildings executed by him and his associates during the period from 1880 to the present time, we will pass on after this brief appreciation to the more material evidences at hand.

His career was launched in the winter of 1873, some time before the advent of the skyscraper, when the rising steeples of the cities' churches stood out alone conspicuously, towering above the fairly even roof line. His professional apprenticeship began, however, before the Chicago fire in 1871 in the offices successively of W. B. L. Jenney, John Van Osdel, L. Q. Lareau, and finally of Carter, Drake and Wight. It was in 1872 in the office of Mr. Wight that he met John Wellborn Root. A very close friendship was cultivated from the time they first met, and the next year was formed the partnership of Burnham and Root, which lasted until it was dissolved by the death of the junior partner, January 15, 1891. From the beginning to the end of this partnership Mr. Burnham was considered to be the

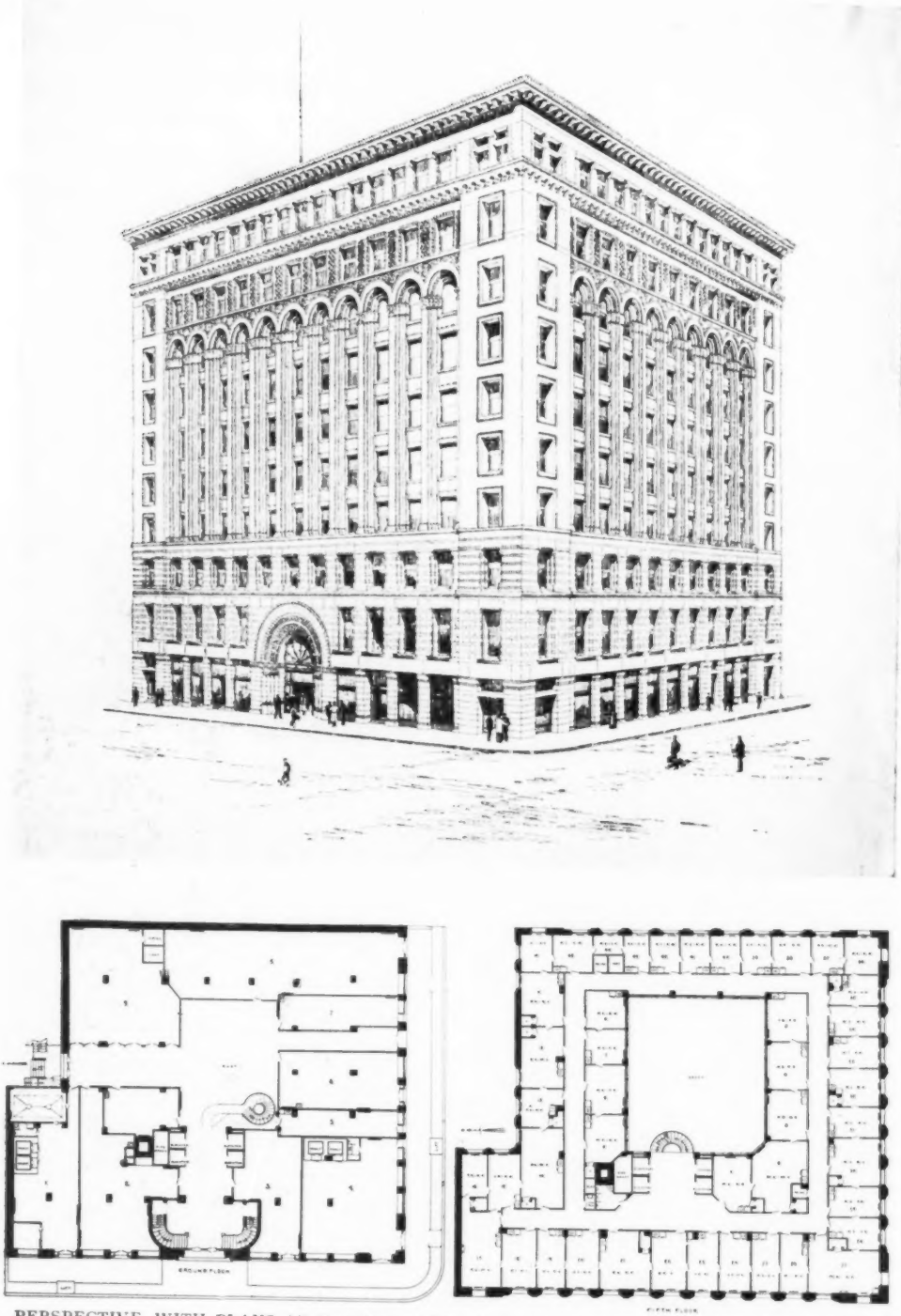


CHICAGO CLUB (OLD ACADEMY OF FINE ARTS), CHICAGO, 1882. BURNHAM & ROOT, ARCHITECTS.



FIRST REGIMENT ARMORY, CHICAGO,
1882. BURNHAM & ROOT, ARCHITECTS.

MASONIC TEMPLE, CHICAGO, 1890.
BURNHAM & ROOT, ARCHITECTS.



PERSPECTIVE, WITH PLANS OF GROUND FLOOR AND FIFTH FLOOR—D. O. MILLS BUILDING, SAN FRANCISCO, 1890.
Burnham & Root, Architects.

MONADNOCK BLOCK, CHICAGO—
NORTH HALF OF BUILDING, 1891.
D. H. BURNHAM, ARCHITECT.

WOMAN'S TEMPLE, CHICAGO, 1891.
D. H. BURNHAM, ARCHITECT.

business man of the firm. Mr. Root was commonly esteemed the designer, and the estimate was in a general way correct. The service of Mr. Burnham in this regard was for the most part consultative and critical, but none the less valuable and indispensable. As a matter of fact, in most of their buildings the administrative factor is no less conspicuous than the power of design.

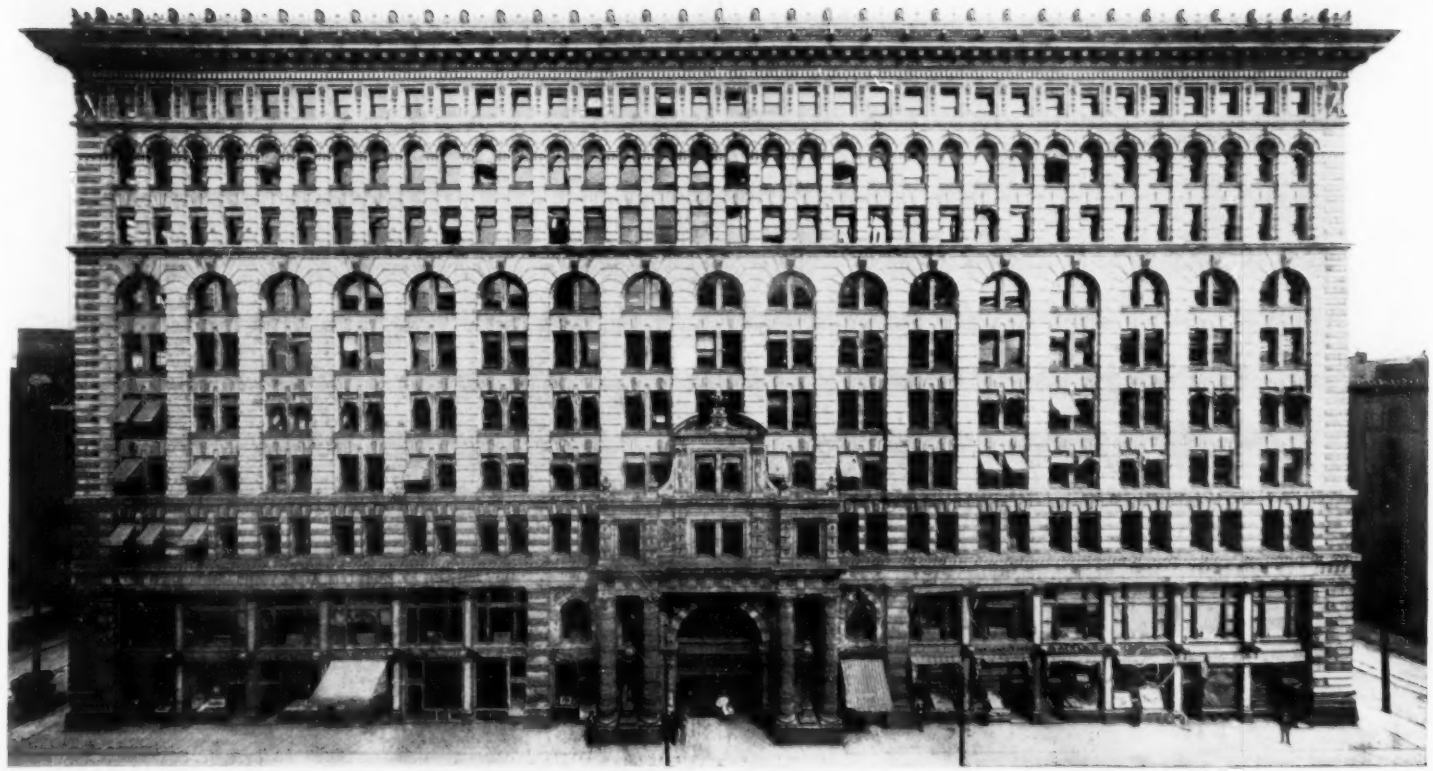
Up to 1881 the work of Burnham and Root included all classes of buildings that called for artistic expression, which began to be appreciated in the West for the first time. This early work gave Mr. Root the opportunity to display his versatility of design and in the early dwellings of this firm it is plain that nothing has been farther from the designer's mind than to attain academical correctness; that the basis of design has been in each case the actual requirements of the building, and to this end they worked with complete freedom. This work is restrained and studied, and that these buildings are not in the least academic does not prevent their being scholarly or their involving the knowledge of the historic architecture that is needed to prevent eclecticism from becoming incoherent. This is the lesson that these early designs inculcate and that makes them an excellent example for comparison with the restrained and more conventional work of the later period of D. H. Burnham & Co., when classic details became the vogue.

It is quite out of the question with the time available and the space here at command to attempt anything like a complete review of the work of an architect or architects whose practices have been so extensive and varied. A few exceptional works or a typical work in each of several kinds it is alone possible to consider.

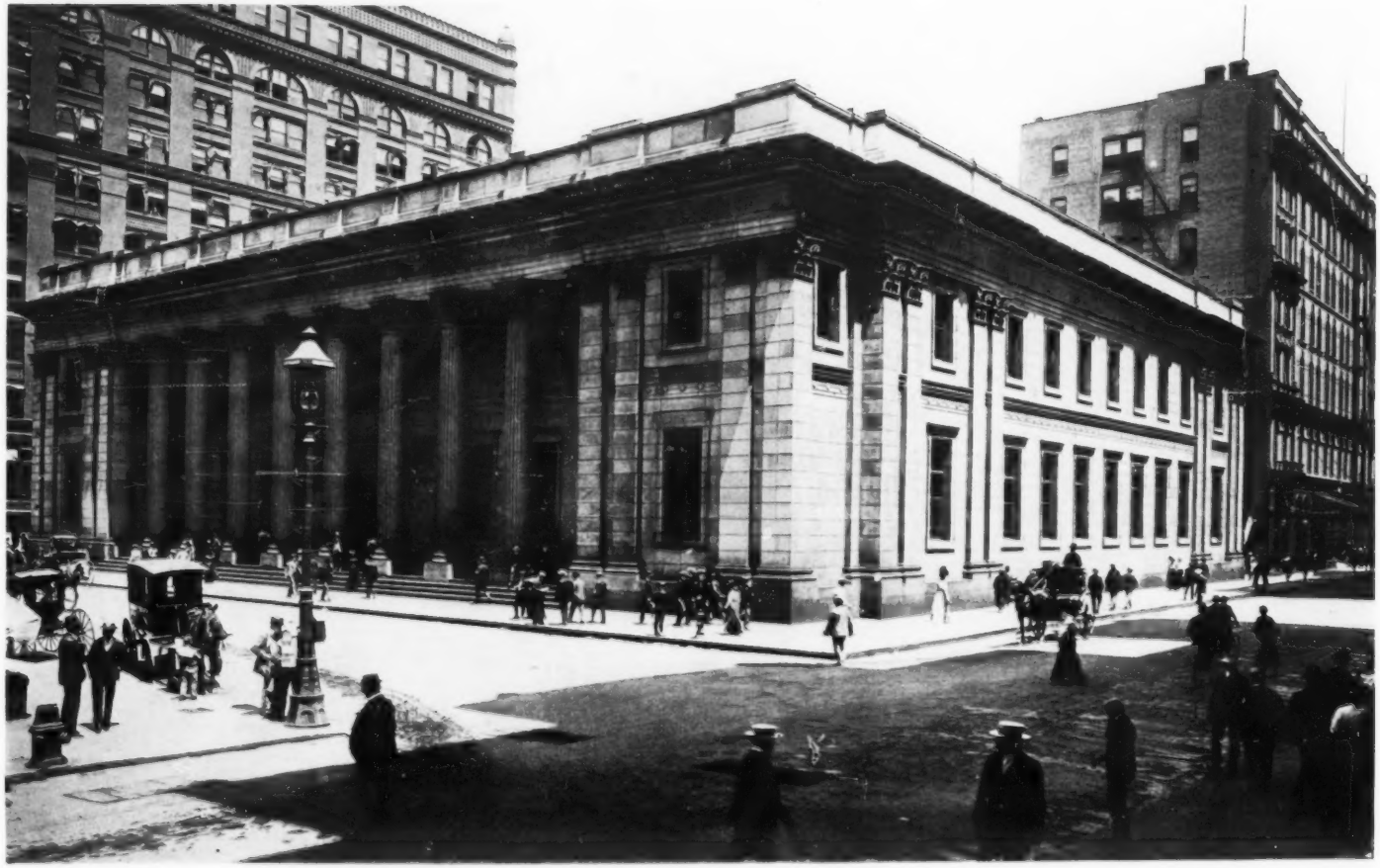
The buildings herewith shown testify to some extent to the succession of architectural fashion. The earliest group of this series, with the single exception of the Calumet Club, are more or less Romanesque in feeling and suggestion. The designer of these buildings was inspired to a certain extent at least by the successes of H. H. Richardson, which from 1876 onward were instrumental in bringing on a period of Romanesque revival, affecting almost every architect in the United States. As a matter of fact, I do not know of a single example of monumental classic architecture extant in Chicago before the World's Fair of 1892, unless the former City Hall, with its diminutive superimposed orders crowned by the regulation mansard roof of the vintage of 1870, can be so termed. Although influenced, as already intimated, at the start by the work of Richardson, Burnham and Root subjected the effectiveness of that influence to intelligent analysis and maintained a pronounced individuality in their work. A typical example of this is the Chicago Club (the old Art Institute) which it is plain could not have existed in its present form but for this admiring study of Richardson's work on the part of the designers. The fronts of this building are well handled, and the design as a whole is admirable, alike in composition and detail. However, its one weakness was the lack of consideration given to the lighting of the exhibition rooms, and for this reason it is much better adapted to its present use as a club than for the purpose for which it was originally intended, that of a museum and school of art with picture galleries and class rooms. The former home of the Art Institute is of some importance in that it marks the beginning in the West of a new influence in design, an influence that is consistently felt in the design of other buildings which followed its erection.

We have seen that in the old Academy of Fine Arts Building the architects obtained what may fairly be called an individual version of Romanesque. But they also practiced much in the free and Romantic style which aims not primarily at elegance, but at an effect of massiveness and vigor, and which has for its first object to break in upon the spectator's apathy. A most effective and conspicuous work of this kind is the First Illinois Regiment Armory, with its single great entrance or sally port burrowed into the solid lofty basement of rough granite, and with its superstruc-

THE ROOKERY, CHICAGO, 1891.
D. H. BURNHAM, ARCHITECT.

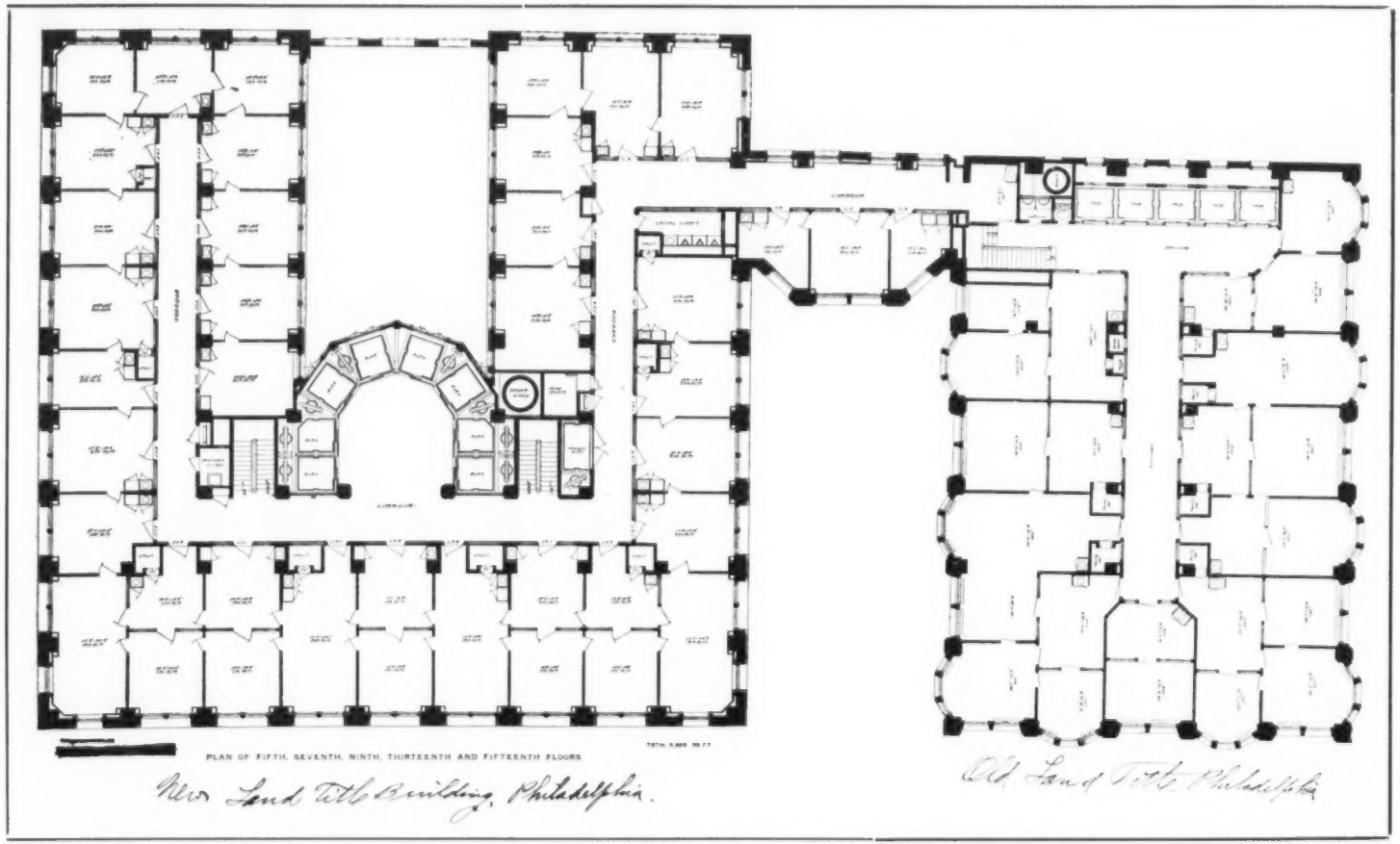


ELLICOTT SQUARE BUILDING, BUFFALO, N. Y., 1892. D. H. BURNHAM, ARCHITECT.



ILLINOIS TRUST AND SAVINGS BANK, CHICAGO, 1896. D. H. BURNHAM & CO., ARCHITECTS.

LAND TITLE BUILDING, PHILADELPHIA, 1897, 1904. D. H. BURNHAM & CO., ARCHITECTS.



TYPICAL OFFICE FLOOR PLAN—LAND TITLE BUILDING, PHILADELPHIA. D. H. BURNHAM & CO., ARCHITECTS.

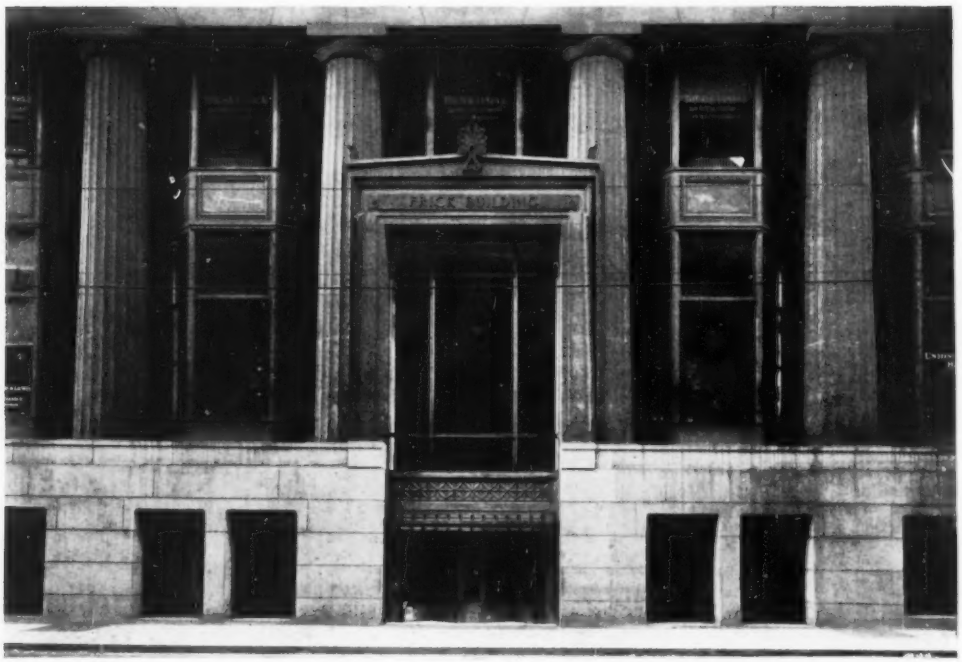
ture of brick work dotted with small openings, crowned with a single machicolated cornice, strengthened at the corners with vigorous barbicans. The slope of the wall is emphasized by making vertical the face of the central motif in which the entrance arch is cut, and the carefully placed double rows of company room windows in the brick wall high above, adds to the expressiveness of the design. This structure as a whole attains a nobleness of aspect which the designer has been very careful not to impair by the use of a single bit of ornament. It also shows a keen appreciation on the part of the architects of a problem which permits the use of large wall surfaces to a greater extent than almost any other type of building without violating the practical requirements. Some interesting essays have lately been made in military architecture, but it would be hard to name one of them superior in point of vigor and effectiveness to the First Regiment Armory. We must further bear in mind that this armory was completed in 1882, when architecture in America was indeed at a very low ebb.

Burnham and Root contributed enormously in the planning and in the architecture of many large and important commercial buildings, the erection of which type of building went forward in Chicago with a greater rapidity between the years of 1882 and 1892 than has ever been known in the world's history. It was during this period that tall buildings of ten and twenty stories had their first great development, taxing the engineering skill and architectural ability of the architect to the utmost, but Burnham and Root were always complete masters of the situation in all its manifold details.

When this firm built the old Montauk Block, the feat attracted a great deal of attention. It was the first successfully erected ten-story office building in Chicago, and by its success it proved to be the starting point in the career of Burnham and Root in the designing and erection of high office and mercantile buildings. It was done before the development of the "Chicago Construction" and at a time when the designer of a tall building was perforce thrown upon his own resources. The Montauk Block was demolished many years ago to make room for a more modern structure, but it was one of the first examples of the possibility of altitude afforded by improved methods of construction and elevator equipment. It led the way and made possible the many buildings of this type which followed, including the Rookery, the Phoenix Insurance Building, now called the Western Union Building, and lastly the first section of the Monadnock Block. All of these were built with solid masonry walls, the Monadnock being sixteen stories above the sidewalk. In every one of these early buildings, as I have said before, the administrative faculty plays an important part, a part none the less valuable and none the less conspicuous than the artistic treatment of the design. The Rookery, for example, is not artistically so successful, either in mass or in detail, as are some other buildings of this firm, but at the time it was built it was perhaps the most impressive of all by reason of the thoroughness with which the plan was carried out to the last detail, as a matter not merely of artistic elaboration, but of practical administration. If it is not so impressive now, it is because such a project, when it is once successfully executed, becomes public property, and may be reproduced in variant until the spectator is apt to forget the original inventor and the fact that the arrangement he takes for granted was not always a commonplace. In many of the later office buildings of D. H. Burnham & Co. the gist of the scheme of the Rookery, the ample interior light court, glazed above the second floor and providing a dominant central feature on the ground floor, has been reproduced on a much more extensive scale. In the majority of cases the construction of these courts is a simple straightforward case of engineering. One cannot help seeing that the quality of the decorative ornament employed has very little to do with the impressiveness of the interior, which impresses by the faculty of planning that it displays and by the logical satisfaction of the practical requirements. The Monadnock Building is said

MERCHANTS' LOAN AND TRUST BUILDING, CHICAGO, 1900. D. H. BURNHAM & CO., ARCHITECTS.

CONTINENTAL TRUST BUILDING, BALTIMORE, MD., 1900. D. H. BURNHAM & CO., ARCHITECTS.



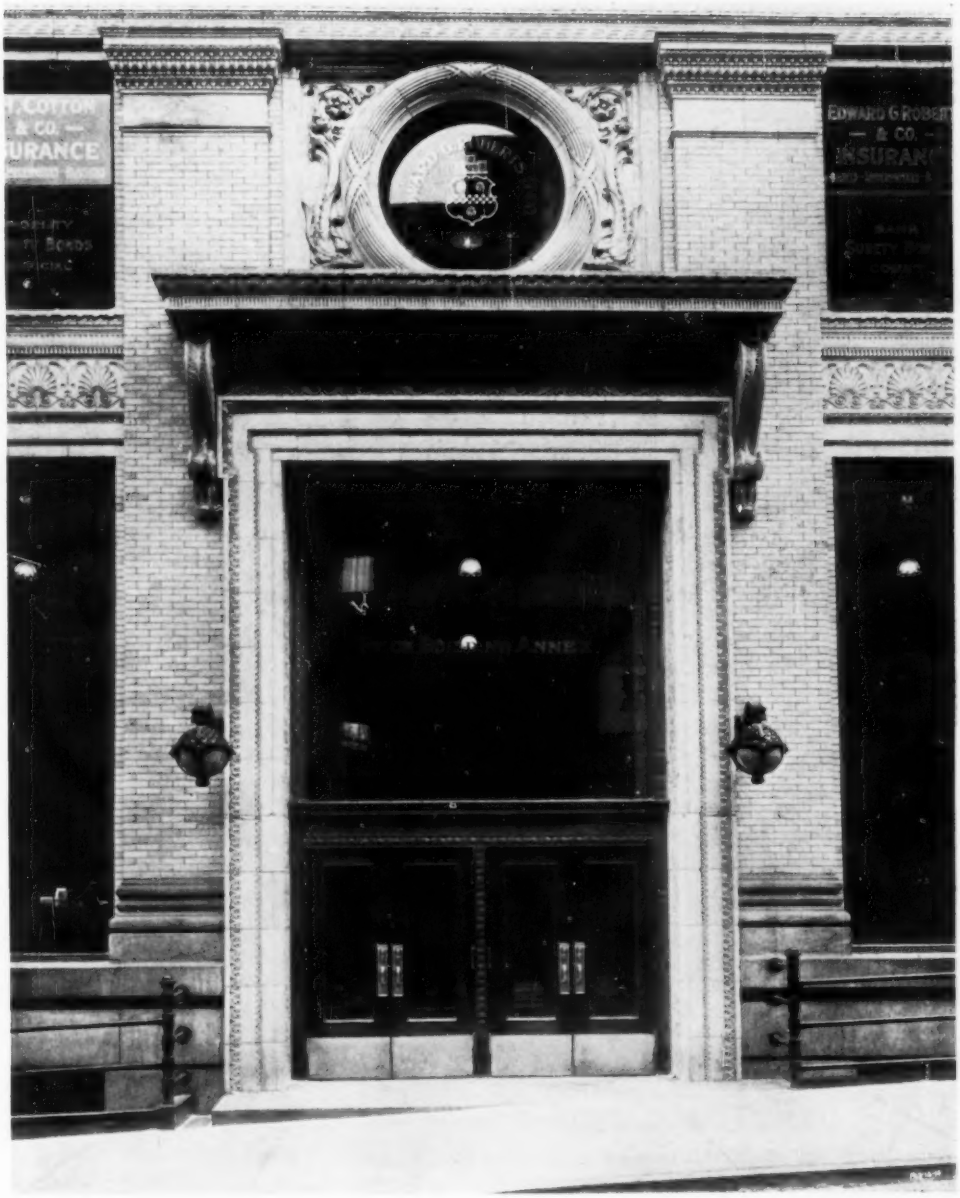
ENTRANCE TO FRICK BUILDING, PITTSBURGH.
D. H. Burnham & Co., Architects.

to have been Mr. Burnham's individual conception, and the simple force of need as a principle of beauty was the underlying thought that governed its outward appearance. The designer has deliberately renounced colonnades, mouldings and all other customary architectural embellishments, achieving his effect by a frank confession of the structural requirements which so conspicuously manifest that need, that in contemplating the bold interpretation one is apt to experience a singular emotion. In spite of this extreme austerity the Monadnock Building is as impressive as it is clearly expressive. The success of it comes from a series of subtle refinements that bring out the latent expressiveness of what without them would in truth be as bald as a box perforated with square holes.

An object lesson to the same effect is most strikingly inculcated in the later extension of the same building, in which the general disposition is followed and the forms repeated, but with a result not nearly so impressive. Certainly a comparison of these two buildings is overwhelmingly in favor of the older. In this respect it is only fair to add that the original building is of self-supporting masonry walls, and that the extension is an early example of the developed steel cage construction.

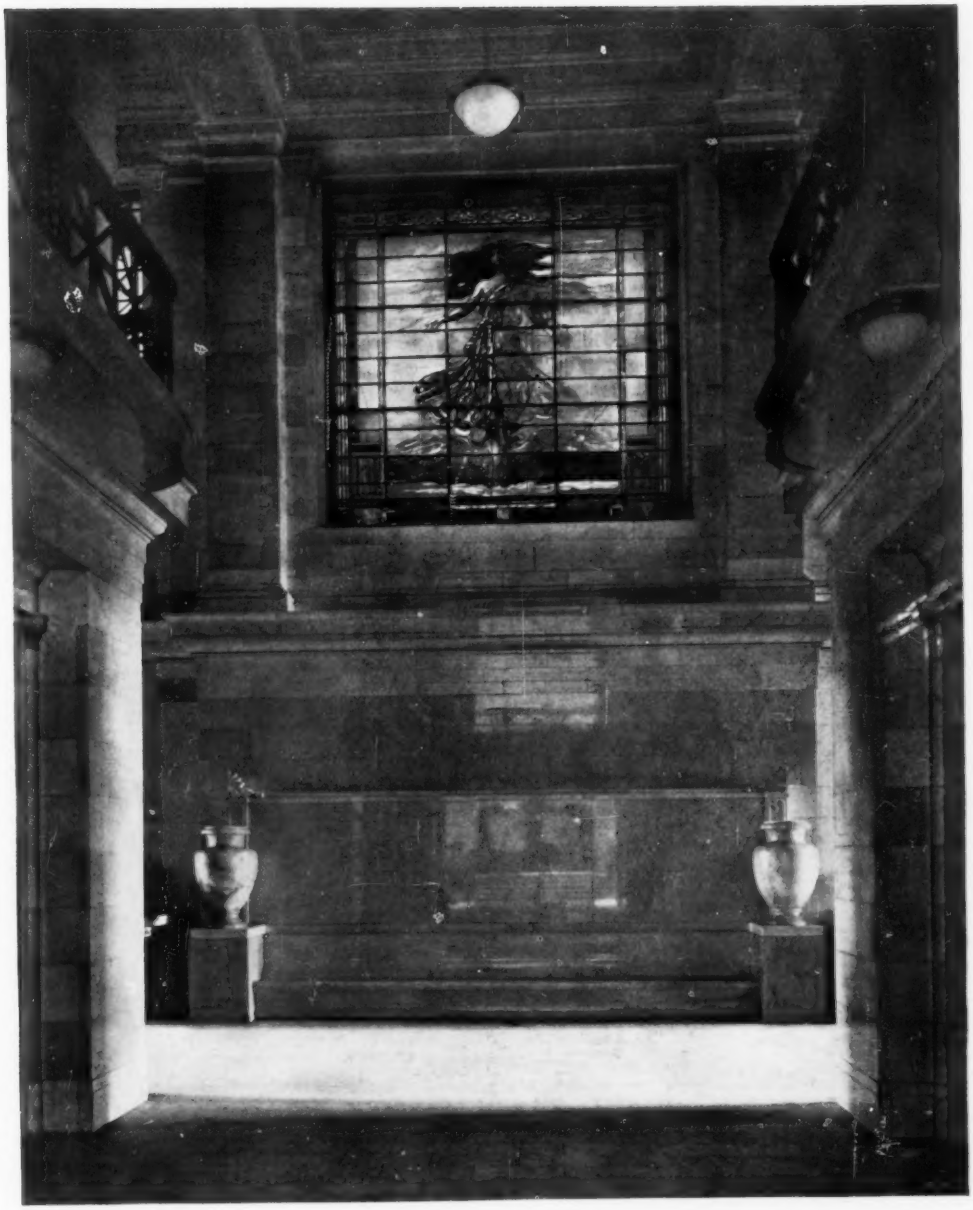
The success of Holabird and Roche in erecting the Tacoma Building with exterior walls carried independently from floor to floor on wrought iron beams, which in turn were supported on cast iron columns carried down to the foundations, led Burnham and Root to design the old Rand, McNally Building in the same manner. This comparatively modern structure went to the scrap heap several years ago to make way for Mr. Burnham's latest creation, the Continental and Commercial National Bank Building.

After the successful introduction of skeleton construction, all the high buildings erected by Burnham and Root were of similar construction, including the highest and in many respects the most commendable of the tall buildings de-



ENTRANCE TO FRICK BUILDING ANNEX, PITTSBURGH. D. H. BURNHAM & CO., ARCHITECTS.

EAST AND WEST LOBBY—FRICK BUILDING, PITTSBURGH. D. H. BURNHAM & CO., ARCHITECTS.



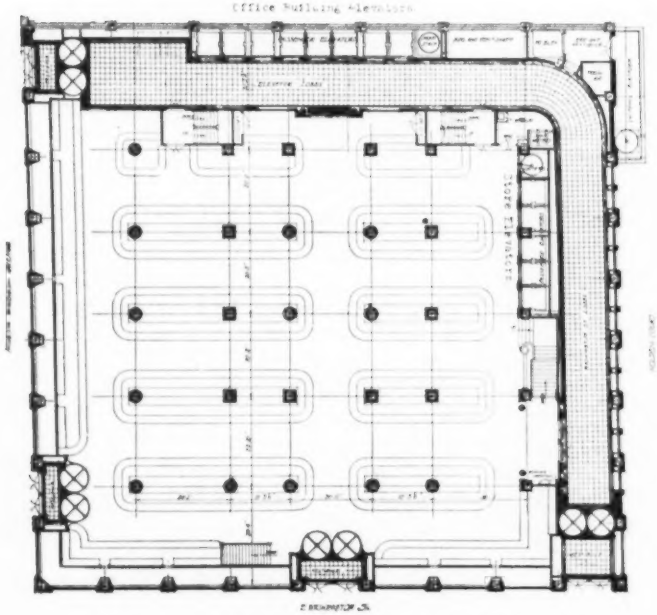
STAINED GLASS WINDOW, SHOWING THE FIGURE OF "FORTUNE," BY JOHN LA FARGE—FRICK BUILDING, PITTSBURGH. D. H. BURNHAM & CO., ARCHITECTS.

FRICK BUILDING, 1901, AND
FRICK ANNEX, 1905, PITTSBURGH.
D. H. BURNHAM & CO., ARCHITECTS.

PERSPECTIVE—MARSHALL FIELD & CO.'S RETAIL STORE AND ANNEX, CHICAGO, 1902, 1914. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

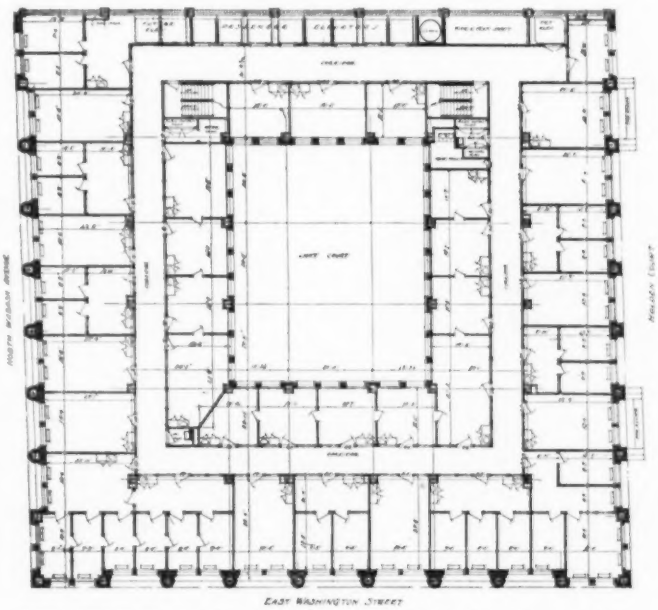
RETAIL STORE OF MARSHALL FIELD & CO., CHICAGO, 1902, 1914. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

OLD ANNEX BUILDING OF MARSHALL FIELD & CO., CHICAGO, 1892.
D. H. BURNHAM & CO., ARCHITECTS.



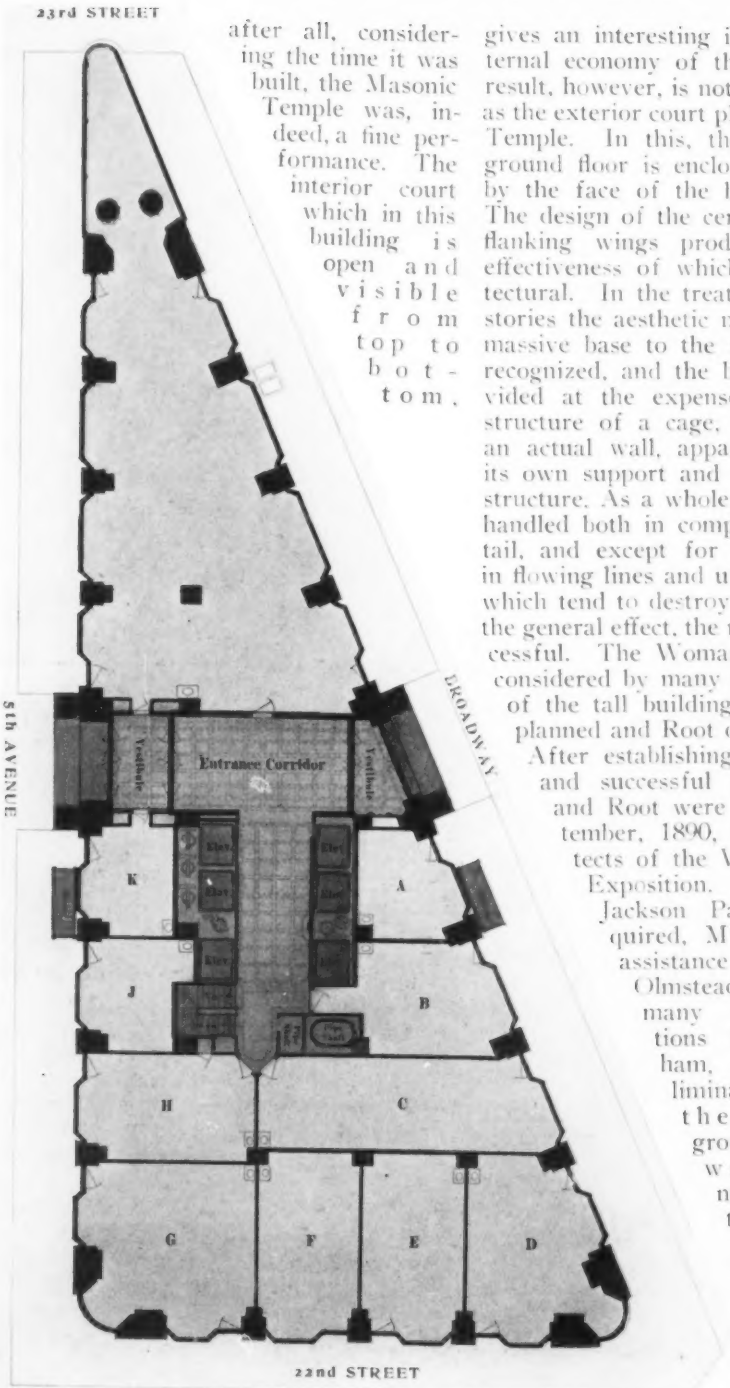
FIRST FLOOR—MARSHALL FIELD & CO., NEW ANNEX.

signed by Root. I refer to the Masonic Temple, corner of State and Randolph streets, which at the time of its completion held the short lived distinction of being the "highest office building in the world," rising twenty stories above the ground. Here we find one of the earliest attempts to solve the entirely new element in design which was let in by the sudden enlargement of the vertical dimension, an element which most of the designers of the day seem to have taken a special delight in disguising by the introduction of a monotony of horizontal lines brought about by the use of cornices and in some instances superimposed orders in groups of two or three stories. It is also one of the first attempts to deal intelligently with a structural change so radical that it has practically abolished the wall, which is the chief datum of every one of the historical styles of architecture, excepting only the developed Gothic. The Aristotelian precept of a beginning, a middle and an end, corresponding to one separate handling of the bottom and top and a uniform arrangement of the shaft no matter of how many stories it may happen to consist, is the scheme followed for the exterior treatment of this skyscraper. In the long vertical lines of the superstructure the structural cage is frankly expressed, and although the envelope is of brick work, it rather accentuates than dissembles the continuous piers between the three lower stories and the three top stories. At the top alone is there any contradiction of the actual structure, but



SEVENTEENTH FLOOR—MARSHALL FIELD & CO., NEW ANNEX.

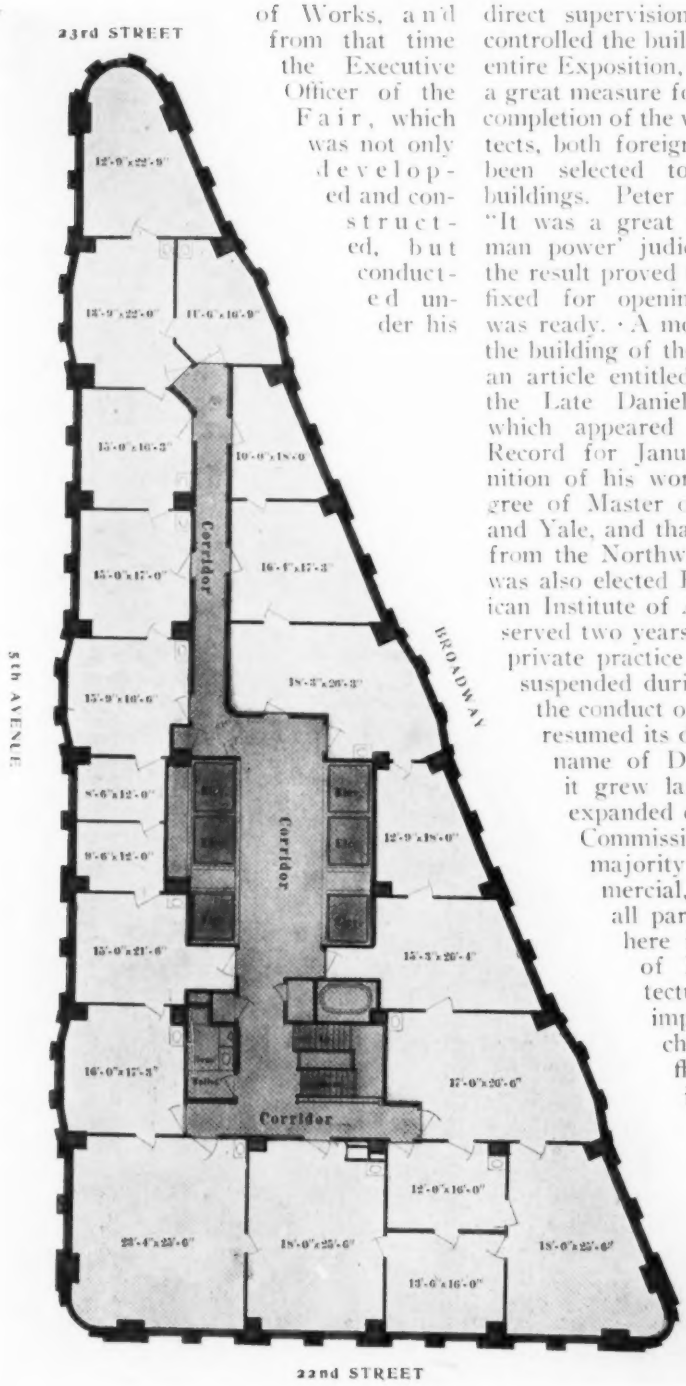
NEW ANNEX BUILDING OF MARSHALL FIELD & CO., CHICAGO, 1913, 1914. GRAHAM, BURNHAM & CO., ARCHITECTS.



GROUND FLOOR—FLATIRON BUILDING, NEW YORK.
D. H. Burnham & Co., Architects.

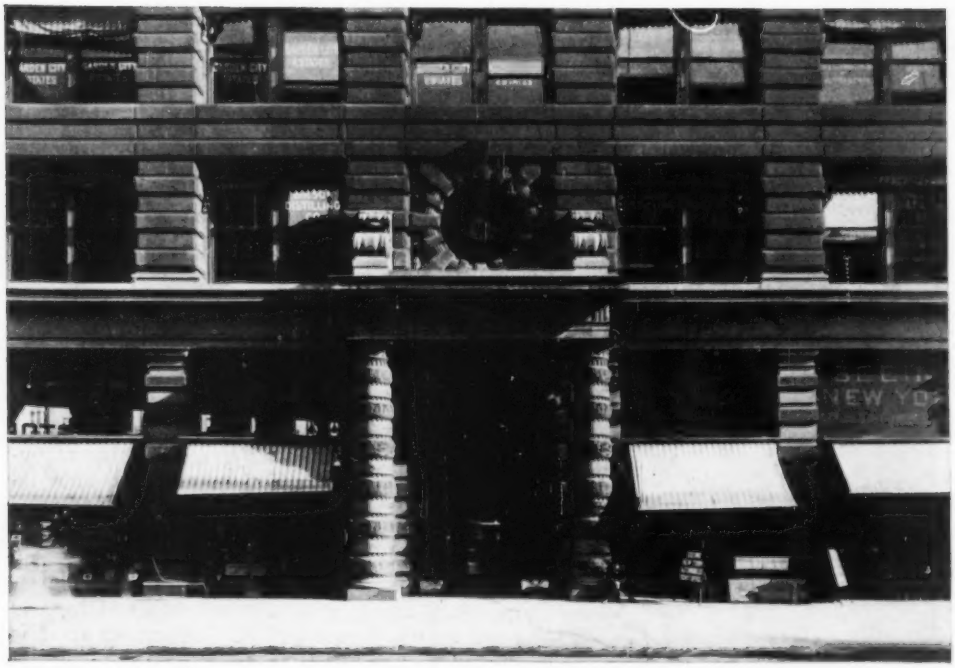
after all, considering the time it was built, the Masonic Temple was, indeed, a fine performance. The interior court which in this building is open and visible from top to bottom, gives an interesting insight into the internal economy of the huge pile. The result, however, is not nearly so effective as the exterior court plan of the Woman's Temple. In this, the court above the ground floor is enclosed on three sides by the face of the building around it. The design of the central portal and its flanking wings produce a result the effectiveness of which is strictly architectural. In the treatment of the lower stories the aesthetic necessity of a more massive base to the structure has been recognized, and the base has been provided at the expense of ignoring the structure of a cage, and by making it an actual wall, apparently adequate to its own support and that of the superstructure. As a whole, the design is well handled both in composition and in detail, and except for an overindulgence in flowing lines and undulating surfaces, which tend to destroy the tranquillity of the general effect, the result is highly successful. The Woman's Temple is still considered by many the most beautiful of the tall buildings which Burnham planned and Root designed.

After establishing a very extensive and successful practice Burnham and Root were appointed in September, 1890, Consulting Architects of the World's Columbian Exposition. Later when the Jackson Park site was acquired, Mr. Root, with the assistance of Frederick Law Olmstead, and guided by many valuable suggestions from Mr. Burnham, evolved a preliminary scheme of the Fair buildings, grounds and waterways, which ultimately became the basis of the general plan which was carried out. After the untimely death of his partner in 1891, Mr. Burnham was made Director



TYPICAL OFFICE FLOOR—FLATIRON BUILDING, NEW YORK.
D. H. Burnham & Co., Architects.

of Works, and from that time the Executive Officer of the Fair, which was not only developed and constructed, but conducted under his direct supervision. He organized and controlled the building operations for the entire Exposition, and was responsible in a great measure for the artistic unity and completion of the work of the many architects, both foreign and native, who had been selected to design the various buildings. Peter B. Wight has written: "It was a great demonstration of 'one man power' judiciously imposed"; and the result proved this, for when the time fixed for opening arrived everything was ready. A more detailed account of the building of the Fair can be found in an article entitled "An Interview With the Late Daniel Hudson Burnham," which appeared in the Architectural Record for January, 1913. In recognition of his work he received the degree of Master of Arts from Harvard and Yale, and that of Doctor of Science from the Northwestern University. He was also elected President of the American Institute of Architects in 1893, and served two years in that capacity. His private practice was to a large extent suspended during his absorption with the conduct of the Fair, but after he resumed its direction under the firm name of D. H. Burnham & Co., it grew larger than ever and it expanded over the United States. Commissions for big work, the majority of which was commercial, began to pour in from all parts of the country, and here is where the character of Mr. Burnham's architecture went through an important change; a change which was influenced partly by the influx of the Ecole des Beaux Arts talent which played such a conspicuous part in the architectural display at the Fair, and partly by a general classic revival which began to make its appearance for the first time in the West. He became more

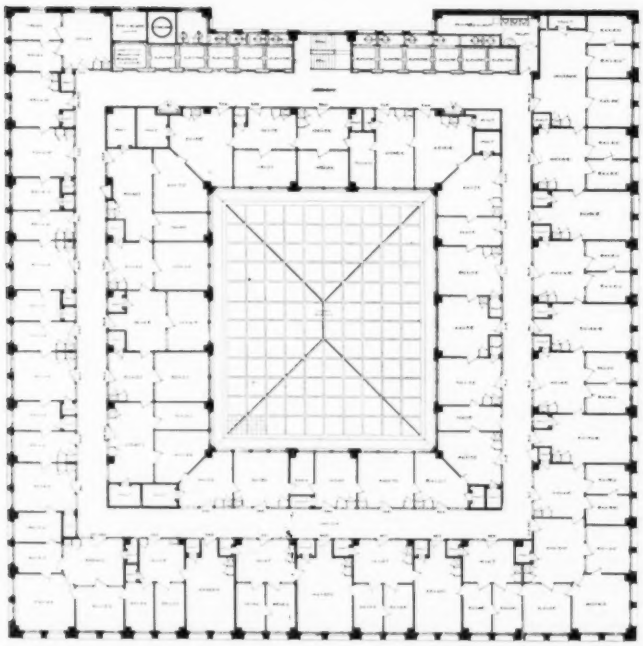


FIFTH AVENUE ENTRANCE—FLATIRON BUILDING, NEW YORK.
D. H. Burnham & Co., Architects.

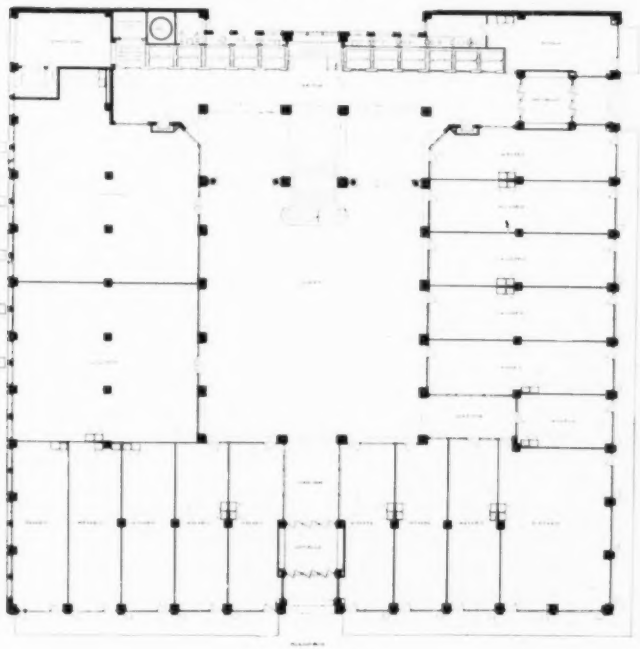
conservative, and after a brief period of hesitancy, during which time the Reliance Building was designed, the work of D. H. Burnham & Co. showed a marked tendency to adopt into their designs the historical precedents that McKim, Mead and White had become so adept in interpreting for modern use. The Reliance Building was the "swan song" to the old traditions, based on independence of design for which were noted the works of Burnham and Root. It stands today a symbol of our inconsistency and an ample proof that no sooner do we approach a common way of working than the promise of a truly expressive style of American architecture is broken by the capricious introduction of a new fashion. Perhaps it is because the design of this building has been rather the statement of a problem than the solution of it, and that the white envelope of terra cotta is confessedly a covering, and does not in the least simulate a structure nor dissemble the real structure, that the same designers fall back in the design of the first Field Annex to the use of an architectural treatment which does simulate a structure of masonry and is meant to be judged as such. This change of point of view is very suddenly effected, and the outcome is a skeleton structure abundantly covered with rich Renaissance details, abounding in cornices and arches from the sidewalk up through nine stories to the crowning, generous, main cornice. The composition is in three divisions of three stories each, carefully accentuated by the difference in material and color. If we are to base our remarks on the principle that architecture in order to be vital must be organic, then the architectural value of the Field Annex is of minor significance; if, on the other hand, we are to judge solely from outward appearances and their effect upon the emotions, it must be granted that the design of this building possesses architectural distinction. To begin with, so long as the tall building was constructed with real masonry walls it was still possible to follow the analogy of the three or five

FLATIRON BUILDING, NEW YORK, 1902.
D. H. BURNHAM & CO., ARCHITECTS.

RAILWAY EXCHANGE BUILDING, CHICAGO,
1903. D. H. BURNHAM & CO., ARCHITECTS.



Third Floor Plan.



First Floor Plan.

THE RAILWAY EXCHANGE BUILDING, CHICAGO.
D. H. Burnham & Co., Architects.

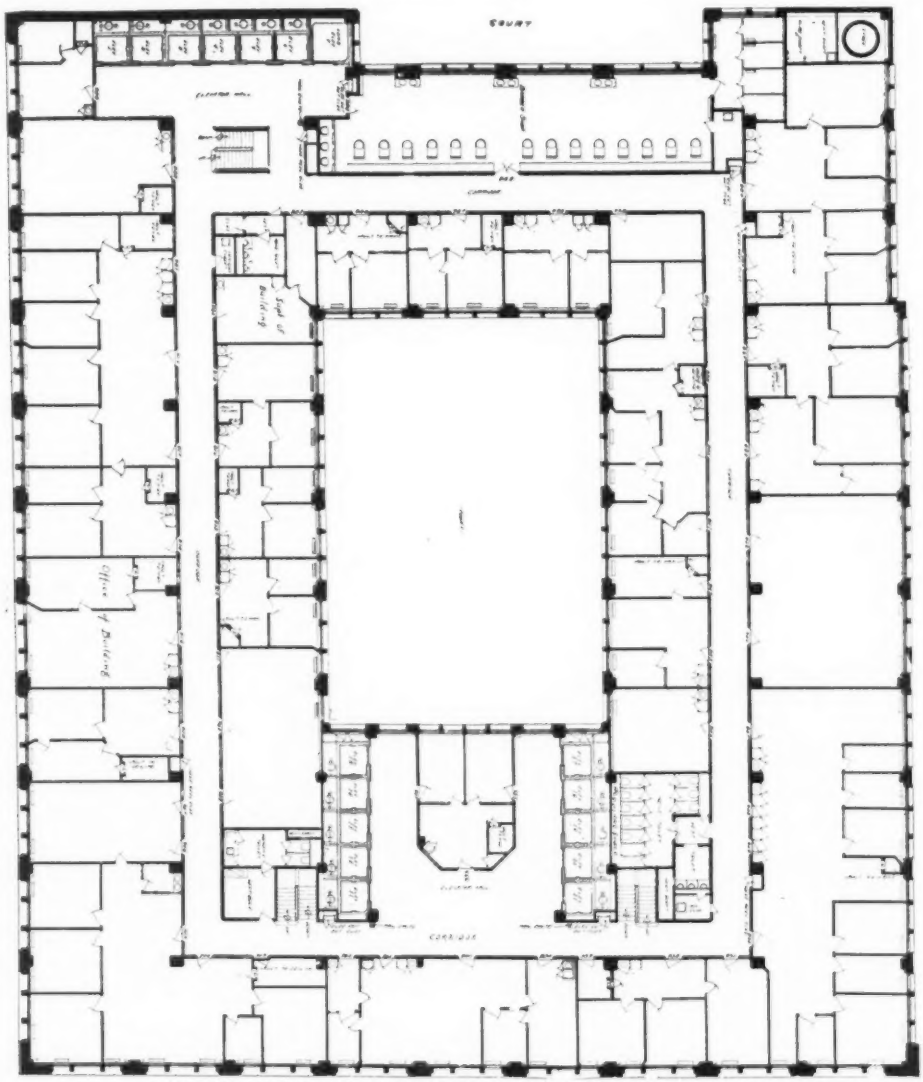
DETAIL—FIRST NATIONAL BANK, CHICAGO.
D. H. Burnham & Co., Architects.

story building by making the architectural divisions multiples of the actual stories, but when the actual stories grew into their teens, and the solid masonry walls were replaced by skeleton construction this treatment was no longer feasible. There was no further need of self-carrying walls, for the wall was practically eliminated as far as its structural importance was concerned; therefore it was no longer necessary to cover the cage with irrelevant masonry in an effort to imitate stone architecture. Still it is safe to assume that the architects of that time, confused by the sudden introduction of a new system of construction which in itself was structurally sound and independent of foreign tradition, should turn to their fountain of architectural knowledge and proceed to express tall buildings in terms of historic architecture. It requires, however, but a casual study of the structural conditions upon which modern construction is dependent, to realize that the laws of Vignola were not drawn to solve such problems as those with which the designer starts out to illustrate them. Surely the difficulties are not lessened when classical detail is employed, for the moulding and ornaments, increasing with the module of measure, tend to sacrifice the space in the facade that is needed for light and air, which to say the least is a costly procedure. The fact remains that the artistic effectiveness of the old Field Building is brought about by the skill of the designer in his emphasis and his subordinations, in the careful handling of his masses, in the scale of his detail, and in the study given the entire design regardless of the metal frame doing the work. And so, whereas the old Field Annex, interesting as it is by the architectural scholarship it evinces, is not a solution of the problem, but an evasion of it, so the Reliance Building, intelligent as it is by its straightforward and unconventional treatment, is not an artistic solution of the problem, but only a statement of it.

Here are two buildings, designed about the same time and both dependent structurally on a steel skeleton frame, but in

FIRST NATIONAL BANK, CHICAGO, 1903.
D. H. BURNHAM & CO., ARCHITECTS.

which the underlying principles of design as applied to outward appearances can be fairly said to be diametrically opposed. Burnham and his associates no doubt carefully weighed these two results before arriving at the decision which the tall buildings of this firm that followed seemed to express. And that opinion plainly states that a satisfactory solution, one that will meet the artistic as well as the structural requirements, was to be found somewhere between these two extremes. At any rate, such seems to have been the case, for in the Merchants' Loan and Trust Building the treatment of its design is neither a denial of the structural cage nor a frank confession of it. It was, instead, a direct bit of commercial architecture substantially conceived with an excellent ar-



TYPICAL OFFICE FLOOR—FIRST NATIONAL BANK, CHICAGO.
D. H. Burnham & Co., Architects.

rangement of large windows raised high above the floor, broad and low, and shaped as they ought to be for utilitarian purposes. Although classic detail is employed the utilitarian aspect of the fronts was not sacrificed. The architects do not subordinate the economic efficiency and productiveness of this building to an exterior effect, nor do they subject convenience in any great degree to the exigencies of mere appearance. They simply present a solution of the problem in which classic details are successfully adapted to the needs of a building devoted to strictly commercial functions. How much further the designers could have contributed to the artistic merit of this structure is a matter of conjecture. One thing is certain, and that is the base, shaft and capital treatment, devoid of all ornament and crowned by a large dignified cornice, completes the effect of a vigorous stone architecture that the design without doubt was meant to convey. The large glass fronts of the two lower stories alone seem to suffer in contrast with the apparent solidity of the superstructure, causing the illusion that the stone facing is self-supporting above the second story. This solidity testifies in a large measure to a lack of appreciation of the vertical expression in high buildings. At the base the piers are Doric pilasters supporting a well proportioned attic story which gracefully marks with horizontal lines the transition from the large square openings below to the uniformly arranged windows of the plain shaft. The strong stone transom that faces the floor line between the banking room and the store below is obviously meant to assure the eye of the stability of the tenuous piers. A separate treatment of the top two stories, acting as a crowning order, skillfully knits the body of the structure to the massive main cornice above, adequate in its proportions for a full order the entire height of the building. By leaving plain the supporting piers and by paneling the spandril sections that occur between the head and sill of the shaft windows, the skeleton steel frame which is otherwise cleverly concealed was permitted slightly to articulate. This solution is one which satisfied to a great extent at least both Mr. Burnham and his clients, and decidedly it must be included in any collection of examples to show what our architects have made of the architectural problem presented by the skyscraper. In a number of tall buildings erected by Burnham & Co., the main points of the scheme governing the exterior treatment of the Merchants' Loan and Trust Building were followed with slight variations. Among the later buildings of this type can be mentioned Marshall Field's Retail Store occupying an entire city block on State Street. All of these buildings display a highly developed knowledge of construction and the use of costly finishing materials throughout both the exterior and interior. They bear ample proof that the modern business man was not adverse to the expenditure of large sums of money for the assumed æsthetic appearance of his building, provided he could be made to appreciate that attractiveness in general design adds materially to the revenue productiveness of his enterprise. Mr. Burnham has been able to convince his clients to this end, to greater success than perhaps any other architect in this country, and the buildings of his firm prove it. They set a standard of equipment and finish that actually created a public demand for high class commercial buildings which fairly forced the owner to meet this demand. Hence, we have become accustomed to beautifully designed bronze and metal elevator grills, marble halls, ornate ceilings, and occasional banking rooms elaborately arranged, exquisitely furnished and fully equipped from the huge safe down to the smallest inkwell; all "subject to the design and approval of the architects."

Passing over many of the intermediary office buildings from which the strict utilitarianism of the design does not, however, exclude architectural features marked by ingenuity and cleverness, let us consider an individual bank building which is one of their most distinctive successes. I refer to the Illinois Trust and Savings Bank at the northeast corner of Jackson Boulevard and LaSalle Street, which at the time it was completed, in 1896, attracted wide attention.

PRESIDENT'S ROOM — FIRST NATIONAL BANK, CHICAGO, D. H. BURNHAM & CO., ARCHITECTS.

INTERIOR—FIRST NATIONAL BANK, CHICAGO.
D. H. Burnham & Co., Architects.

INTERIOR—FIRST NATIONAL BANK, CHICAGO.
D. H. Burnham & Co., Architects.

INTERIOR—FIRST NATIONAL BANK, CHICAGO.
D. H. Burnham & Co., Architects.

It has the advantage of being situated on one of the most frequented corners in the city, commanding not only a prospect but possessing a background of inordinate altitudes giving it a striking setting that is in some ways unique. Another advantage is that it is not an office building but a bank, and that the designer was left at liberty to give more study to the solidity of his architecture without fear of compromising the stability of the building, than if he had been doing an office building. Moreover the effect one gets of the Illinois Trust and Savings Bank when viewed from a distance is due to the impressiveness of a two-story monumental building occupying one of the choicest corners in the business heart of Chicago augmented by scholarly architectural display. It is an essay in classic architecture achieved by the application of a simple and well proportioned Corinthian order. The skill and ingenuity are noteworthy by which the designer has managed to give the corner pavilions flanking the portico an air of solidity and effect of abutment, while in fact even here the area of the window openings is equal to that of the uniform side windows. At the same time the strength of the corner pavilions adds to the effectiveness of the well spaced colonnade which counts as a portico practically the full width of the main elevation leading to the entrance. By raising the portico on a platform of four steps, its unity is emphasized and the design is further enhanced. The delicately framed window openings, which are in themselves in perfect scale, and the carefully studied detail of the entire granite exterior present a masterly adaptation of academic architecture.

Inside, this building is no less interesting than the outside, for every department is carefully studied, and the architectural treatment was determined by the construction and uses of the place. The building is nearly square in plan and contains a large central banking room lighted from above by means of a well-designed

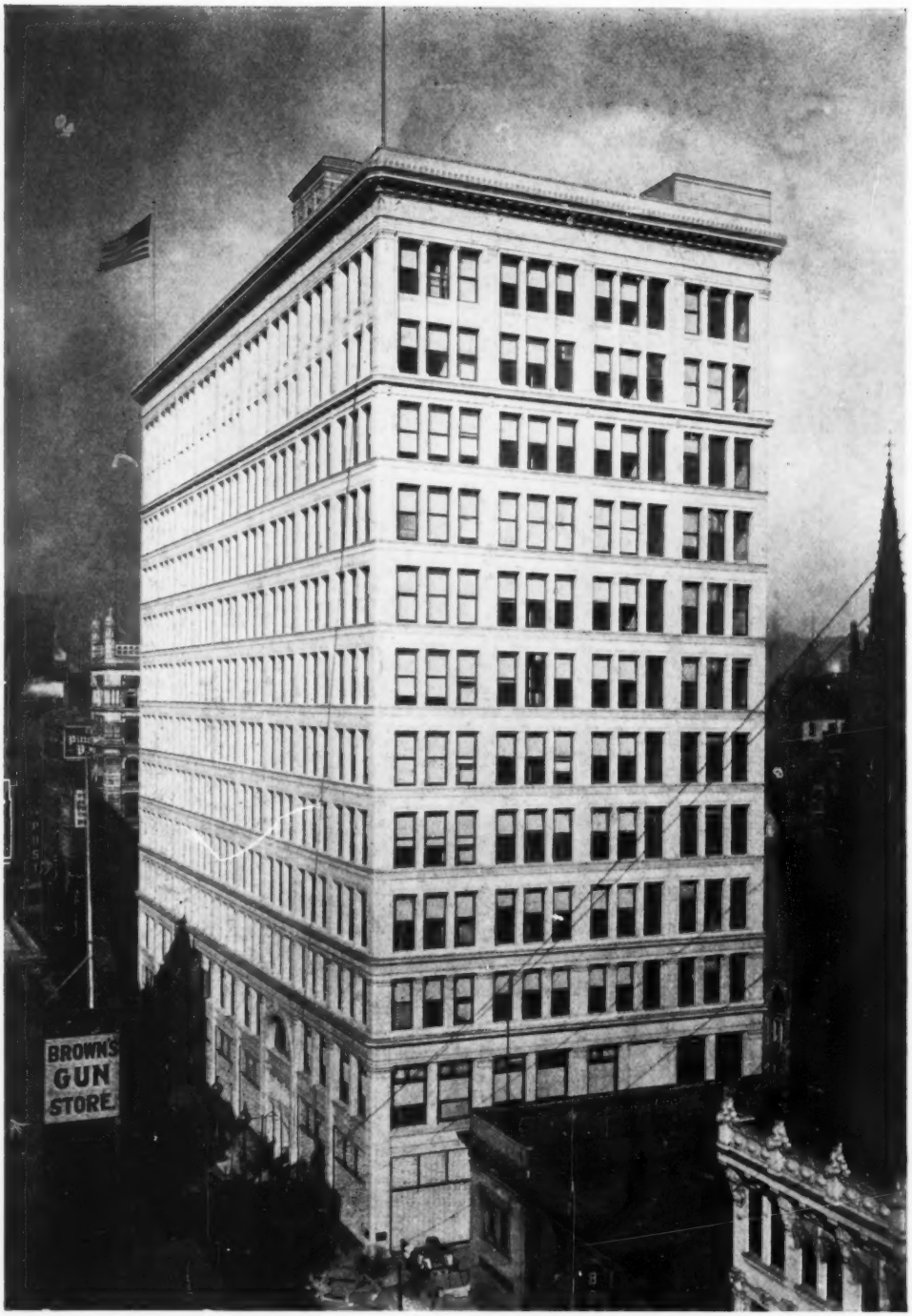
HEYWORTH BUILDING, CHICAGO, 1903.
D. H. BURNHAM & CO., ARCHITECTS.

FIRST NATIONAL BANK BUILDING, CINCINNATI, OHIO, 1903. D. H. BURNHAM & CO., ARCHITECTS.

INDIANAPOLIS TRACTION BUILDING, INDIANAPOLIS, IND., 1903. D. H. BURNHAM & CO., ARCHITECTS.

HIBERNIA BANK BUILDING, NEW ORLEANS, LA., 1903. D. H. BURNHAM & CO., ARCHITECTS.

THE WANAMAKER STORE, NEW YORK, 1903. D. H. BURNHAM & CO., ARCHITECTS.



THE McCREERY STORE, PITTSBURGH, 1903.
D. H. BURNHAM & CO., ARCHITECTS.

BANK OF COMMERCE AND TRUST CO.'S BUILDING, MEMPHIS, TENN., 1904. D. H. BURNHAM & CO., ARCHITECTS.

FOURTH NATIONAL BANK, CINCINNATI, OHIO, 1905. D. H. BURNHAM & CO., ARCHITECTS.

ORCHESTRA HALL, CHICAGO, 1905.
D. H. Burnham & Co., Architects.

skylight. About the central feature the administrative offices are most efficiently arranged. They are distributed in two stories, within easy access of the public, and with windows overlooking the street. For the general disposition of the plan there was no fixed precedent, and the forms resulting from this distinction have the welcome effect of unsought novelty.

At this stage it is pleasant by way of variety to come upon a group of buildings far removed from commercial clamor and strife. A visit to the extensive park areas and playgrounds that come under the supervision of the South Park Board in Chicago will no doubt reveal even to the most casual observer a quality of beauty and order prevalent throughout this system which is due in a large measure to artistic consideration given the general layout; and wherever buildings or pavilions occur it is at once evident that the buildings are admirably treated in a just relation to the surroundings. Here we find terraces, trellises, arbors, flower beds, lagoons, trees and shrub-

SCHMIDLAPP MEMORIAL LIBRARY, CINCINNATI, OHIO, 1905.
D. H. Burnham & Co., Architects.

bery, all designed in the most intimate connection to the building or group of buildings about which the landscape gardening harmoniously takes its place. For this reason alone we are bound to include among the most successful park buildings in America the neighborhood buildings for the South Park Commissioners, Sherman Park, Bessemer Park and Armour Square; and the South Park Commissioners' Administration Building at Washington Park, erected in the order named, in the short period from 1910 to 1913.

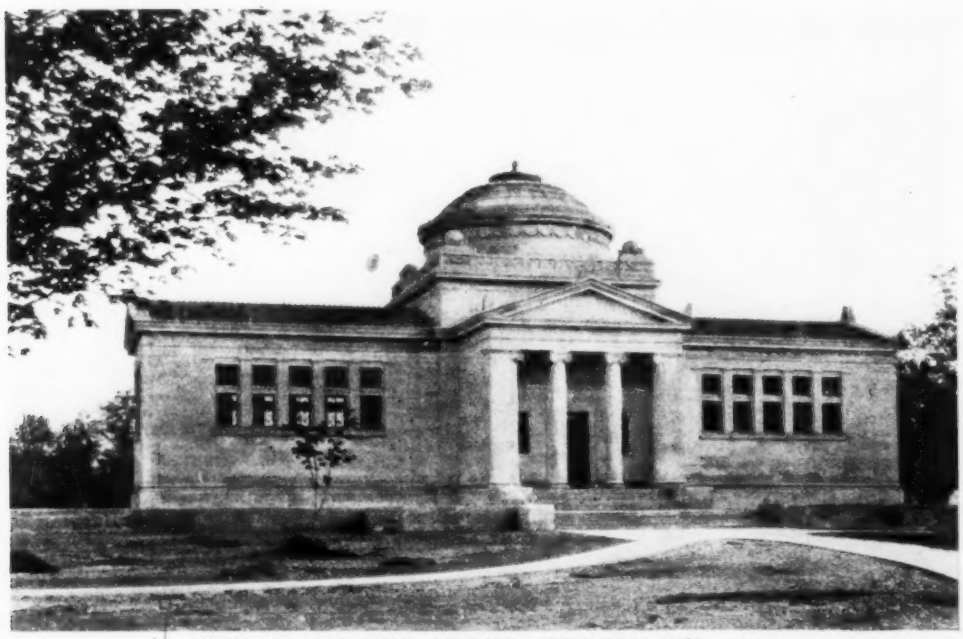
It is gratifying to look over the park buildings which I have named, and even the most superficial examination will disclose appropriateness and charm. In this respect a great deal of credit was due to Mr. Burnham's personal effort, for in line with his city planning work he took a keen interest in the artistic and practical development of playgrounds and their suitable buildings. He felt they should be built for the express purpose of giving the public the best possible opportunity to associate the beautiful in nature with the beautiful in architecture, and further, that this could not be better accomplished than by means of well designed buildings placed in public parks. The type of architecture, he argued, should be impersonal, because public establishments such as these must be formed out of the many elements put together with propriety, technical knowledge and architectural effect. Although the requirements of the plan were many and the logical expression of prevailing conditions were of first importance, he held that the building should not be planned on too grand a scale, because in that case, it would falsify the lives and ambitions of the people for whom is was intended. Accordingly, Mr. Burnham and his associates have designed for Chicago's city parks, buildings and gardens possessed of distinction and style without being pretentious or grandiose, and they have been able to achieve their conspicuous success at least partly because they have remained loyal to the spirit which

prompted the erection of these buildings.

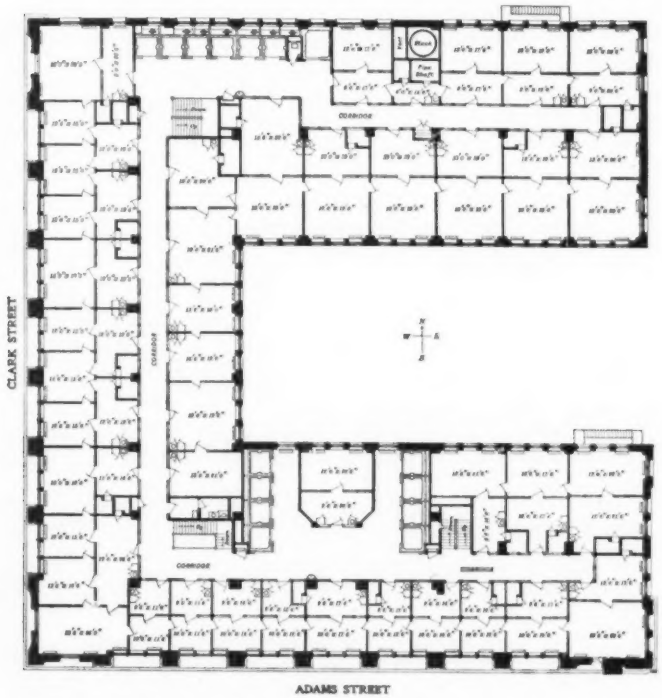
Moreover, by virtue of their skill in design they have added a certain unity of conception pervading the entire scheme. This, together with the charm and delicacy of proportion and detail, although ample and dignified, gives the buildings a semi-domestic character. As a result we should no doubt find these comprehensive park groups as worthy of being held up as examples, for their general excellence in plan as for their purely artistic merit.

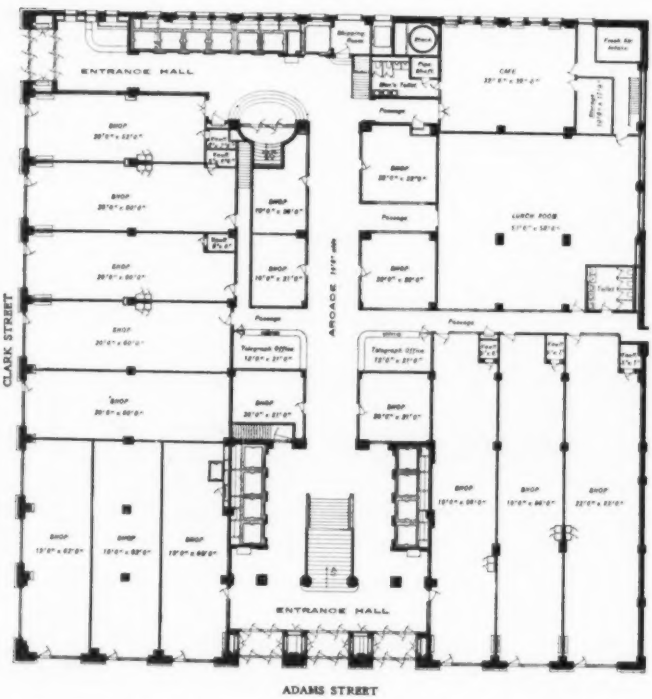
In the design of many monumental buildings which were not of a strictly commercial nature, D. H. Burnham & Co. placed before the public familiar and beautiful classic forms which could be readily comprehended without any extraordinary individual imaginary effort. Among the most important of these buildings are, the Union Station and New Post Office in Washington, D. C., the St. Louis County Court House, in Duluth, Minn., and the Rock Island Savings Bank, in Rock Island, Illinois, a railroad terminal, a post office, a court house, and a bank, respectively, worthily embodying in their design the spirit of a great historic past interpreting to the public the lesson in architectural history which it no doubt had to learn. In each case it is apparent that the men entrusted with the design of these buildings were not betrayed by an illusive pursuit of mere originality, and that they were principally concerned with the logical solution of their problem, based on the assumed interest and preference of their clients. Further, the designer's choice of traditional academic architecture has been the natural result of Beaux Arts training received in Paris, and this training, whatever its disadvantages may be, effectually prevents its beneficiaries from any such transposition of fundamental architectural values as are involved in the sacrifice of utilitarian requirements of the building to its design.

These semi-public and public buildings consequently are distinguished both by their beauty and their popularity. They demonstrate that the designers of this firm have held their own even in a sphere in which their well-



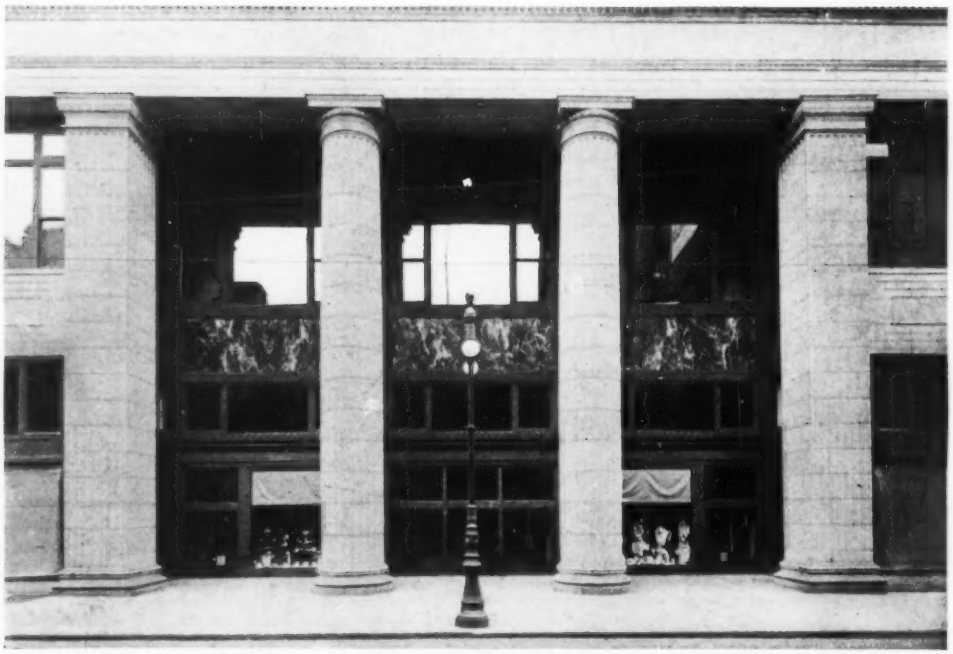
SIMMONS MEMORIAL LIBRARY, KENOSHA, WIS., 1899.
D. H. Burnham & Co., Architects.





GROUND FLOOR AND TYPICAL OFFICE FLOOR—EDISON BUILDING, CHICAGO.

EDISON BUILDING, CHICAGO, 1905.
D. H. BURNHAM & CO., ARCHITECTS.

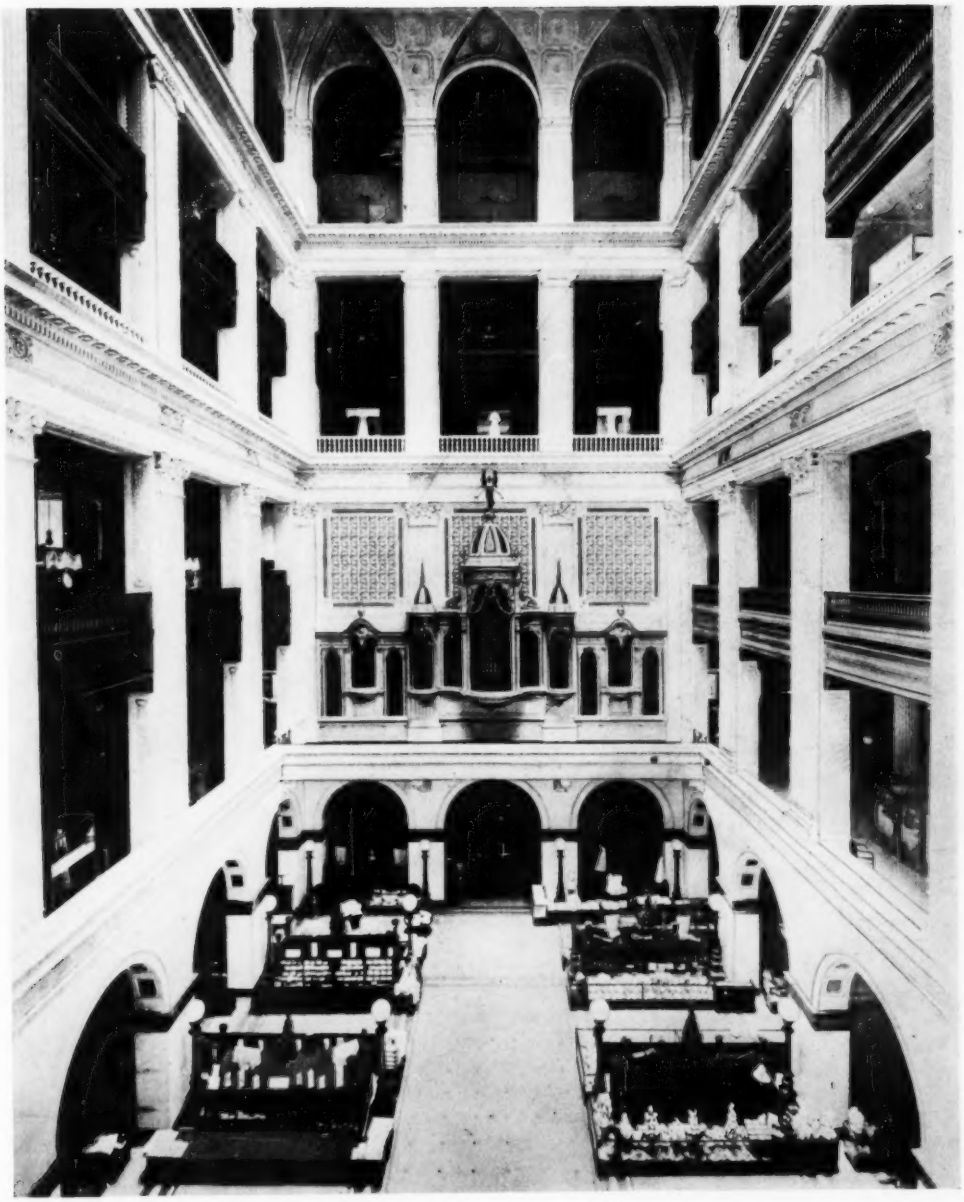


CHESTNUT STREET ENTRANCE—THE WANAMAKER STORE, PHILADELPHIA.
D. H. Burnham & Co., Architects.

known devotion to conscientious planning might have been supposed to place them most at a disadvantage. It is evident, however, by the examples which are herewith mentioned, that every new design is approached from a fresh point of view special to that job. In the cases of the Union Station and the new Post Office, which were designed in accordance with the accepted scheme for the beautification of the capital city at Washington, it is at once apparent that the designers were thorough masters of the situation and were successful in adapting the prescribed architectural style to the practical requirements of these two monumental structures. Thus the results here achieved are partly due to a guiding influence of sound classic tradition.

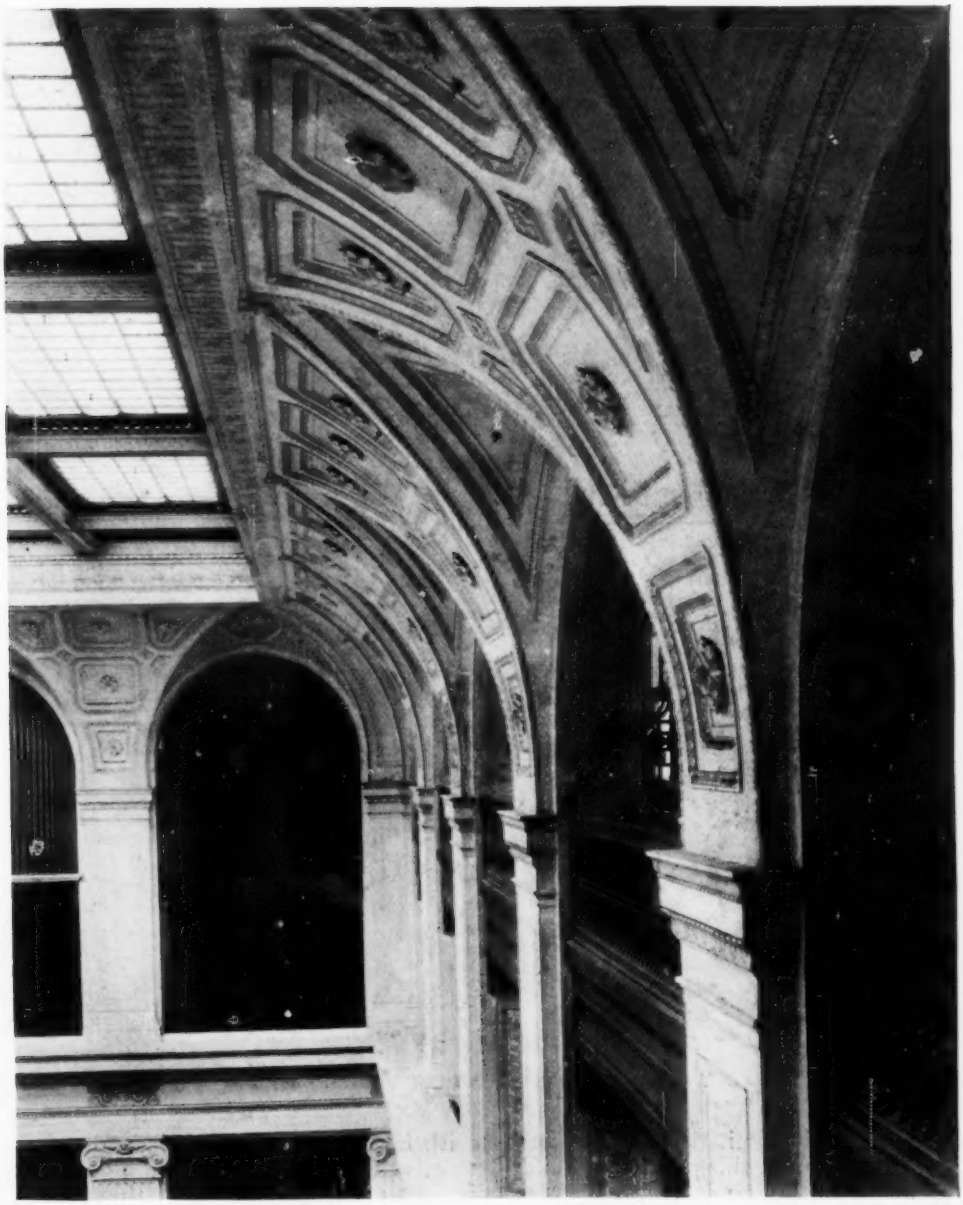
The particular architectural forms resulting from this influence can be assuredly explained to a great extent at least by certain necessities of the plan rather than the design. This is especially true in a building like the Union Station, which, acting as a gateway to the national seat of government, must be monumental in its effect, while at the same time it must meet a group of exacting and complicated requirements. In this respect a careful study of its entire plan is recommended in order that the ingenious manner by which the various units of its composition have been united and given architectural significance may be noted.

The design of the plaza with its monumental treatment about which the station and post office majestically take their place is also from the office of Burnham & Co., as is the Columbus Memorial. In this last, however, a great deal of credit must be given to Lorado Taft, the sculptor, who was responsible for the figures adorning this monument. The entire plaza, which is part of the Washington Plan, was completed about four years ago. The Union Station was built in two sections. Its construction covered a period of four years, during which regular train service was maintained. It was finally thrown open to the public in 1906. The decorative sculpture, both interior and exterior, was done by the late Louis St.



GRAND COURT—THE WANAMAKER STORE, PHILADELPHIA. D. H. BURNHAM & CO., ARCHITECTS.

DETAIL OF SOFFIT UNDER ORGAN LOFT IN GRAND COURT—THE WANAMAKER STORE, PHILADELPHIA. D. H. BURNHAM & CO., ARCHITECTS.



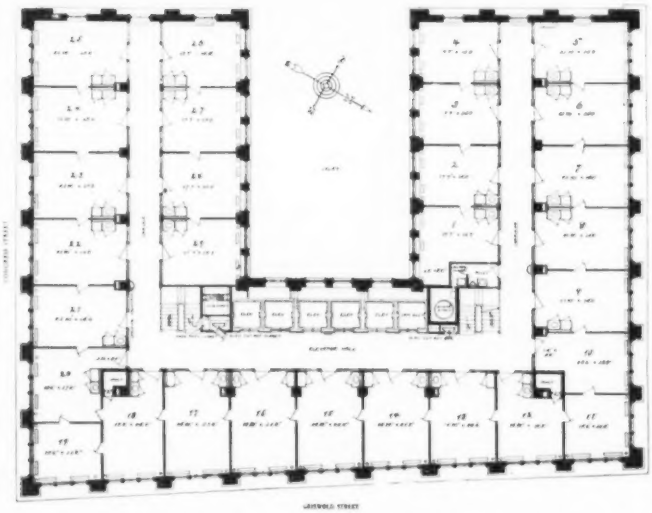
DETAIL OF CEILING IN GRAND COURT—
THE WANAMAKER STORE, PHILADELPHIA.
D. H. BURNHAM & CO., ARCHITECTS.

Gaudens brother of the noted Augustus St. Gaudens—and is remarkable as a formal use of sculpture in the light of architectural accessory. The United States Post Office has been in commission a little over one year.

THE WANAMAKER STORE, PHILADELPHIA, 1905, 1909.
D. H. Burnham & Co., Architects.

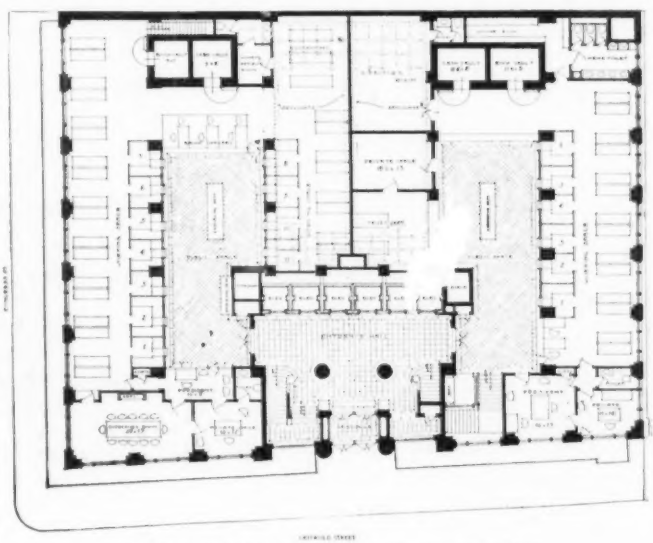
Owing to the limited space at hand, we will pass on at this point to a building which, although it might be considered a skyscraper, is not an office building. And if further proof may be required to show versatility in design of Burnham & Co. and the many talented designers of this firm, the Hotel Claridge furnishes that proof. Here is a building that bears the earmarks of good French architecture in both its interior and exterior design, and yet, with all its French distinctiveness of style, one would not expect to come across anything like it in Paris or any other French city. To say further that it is typical of New York hotel architecture would almost be to censure it with faint praise, for it is indeed a distinctive and successful building attaining an architectural effect that is far ahead of the many French Renaissance designs of this character with which that city is generously sprinkled. It is true, however, that in this hotel the architects have profited from the excellence of French training and have detected the advantages of adopting French forms; but they have done so in a manner which is at once sympa-

SELFRIDGE DEPARTMENT STORE, LONDON, ENGLAND, 1906. D. H. BURNHAM & CO., ARCHITECTS.



TYPICAL OFFICE FLOOR—FORD BUILDING, DETROIT.

thetic, spirited and discriminating. Towards this end they have followed not the contemporary French fashion, but the time-honored traditions of style, while at the same time they have transformed this tradition to the practical need of the building by the special treatment of each requirement on its own particular merits. It is clear that the designers of the Hotel Claridge have acted in this spirit and that they have produced a building impressive by the disposition of its masses and by the manner in which they are punctuated by the openings. The differently shaped windows of the four lower stories are evidently the result of careful study based on the logical requirement of the plan, as are also the large and small windows formally arranged of the upper stories. At the top the need of a crown was felt, and this crown was provided in the shape of a mansard roof interestingly treated with well proportioned dormer windows which mark the culmination of the long rows of windows below. By strengthening the corner pavilions and by uniting at this point the stone work of the lower stories with the combination brick and stone effect of the upper stories, the artistic appearance of the building is further enhanced. This has been accomplished by the introduction of stone quoins at the corners set flush with the brick work of the uniform shaft. The result is a charming bit of stone and brick architecture substantially conceived, regardless of the structural steel cage. In this respect it is at once obvious that nothing was more remote from the designers' minds than the possibility of arriving at an outward expression which not only involves the functions of the building but also the structural conditions upon which it is dependent. However, until a more enlightened solution of the hotel problem is forthcoming, we are bound to accept it as a well studied piece of design admirable alike in composition and in detail.

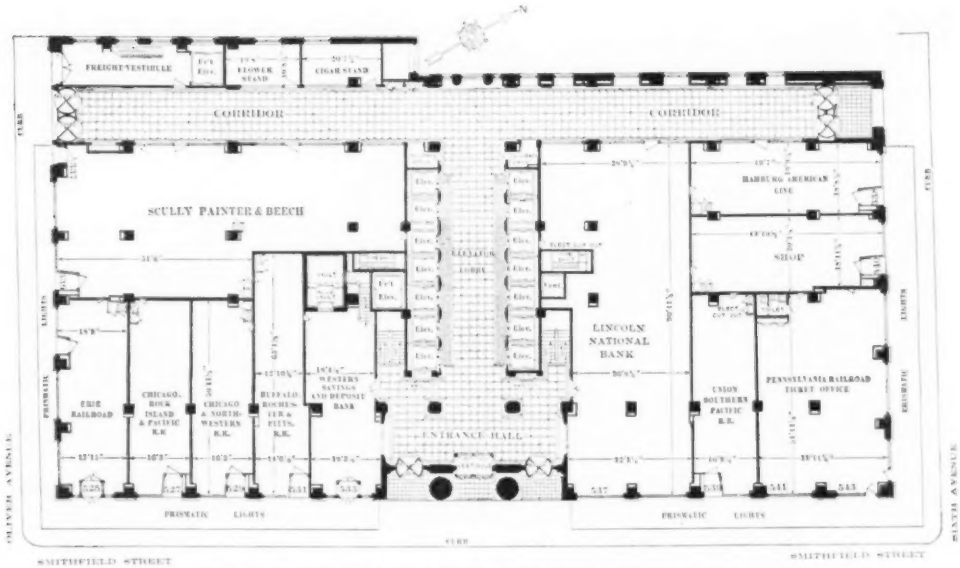


FIRST FLOOR—FORD BUILDING, DETROIT.

FORD BUILDING, DETROIT, MICH, 1908.
D. H. BURNHAM & CO., ARCHITECTS.

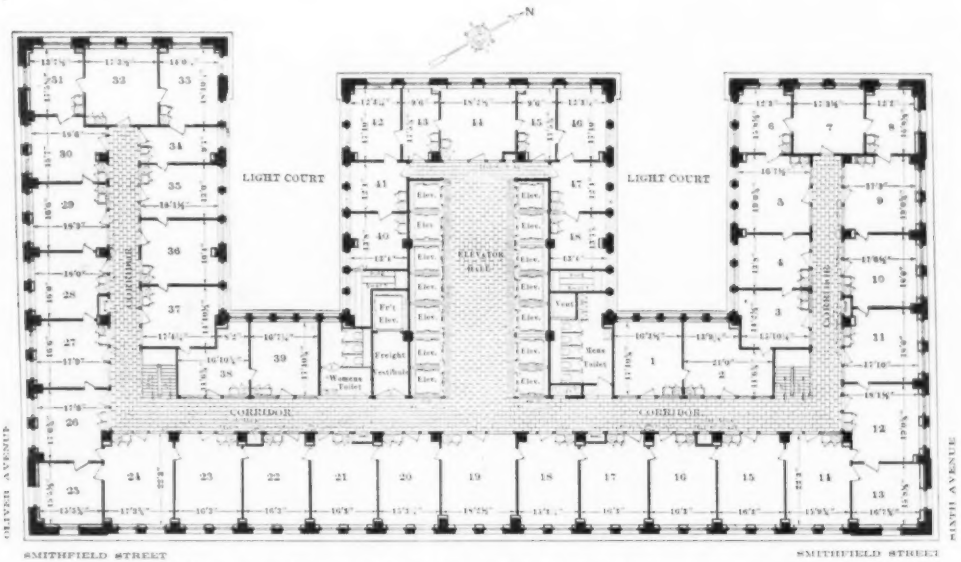
MERCHANTS' NATIONAL BANK, INDIANAPOLIS, IND., 1907, 1909. D. H. BURNHAM & CO., ARCHITECTS.

ALMS AND DOEPKE DEPARTMENT STORE, CINCINNATI, OHIO, 1908.
D. H. BURNHAM & CO., ARCHITECTS.



FIRST FLOOR PLAN—OLIVER BUILDING, PITTSBURGH.

The later works of Burnham & Co. and those produced under the new firm name of Graham, Burnham & Co., show a marked tendency along new lines of departure. This is evidenced in the Filene store in Boston which has a special interest on account of the conformation of its design to its modern requirements. The problem was here solved with much ingenuity as a way of conciliation between the traditional architecture of this firm's earlier department stores and a more modern influence in design. It was attained by treating the main glass areas of the facade above the first story to a frame



TYPICAL OFFICE FLOOR PLAN—OLIVER BUILDING, PITTSBURGH.

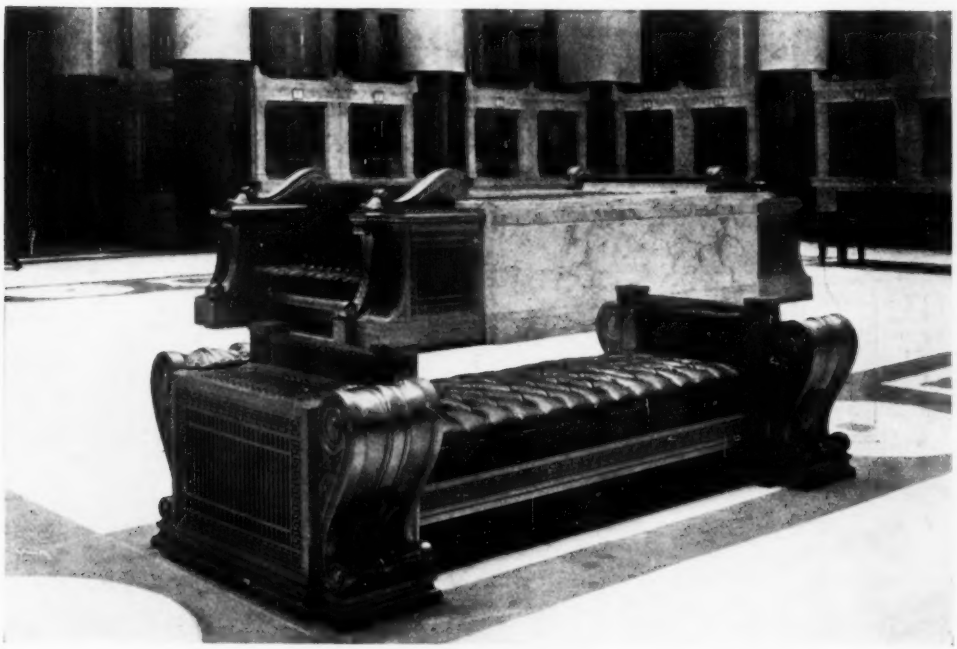
OLIVER BUILDING, PITTSBURGH, PA., 1908.
D. H. BURNHAM & CO., ARCHITECTS.

FLEMING BUILDING, DES MOINES, IOWA.
1909. D. H. BURNHAM & CO., ARCHITECTS.

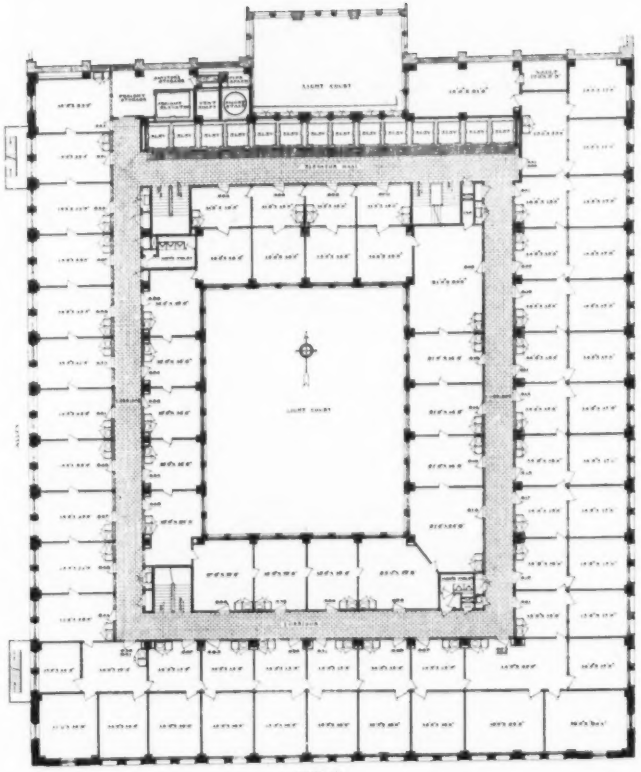
ST. LOUIS COUNTY COURT HOUSE, DULUTH, MINN.
1909. D. H. BURNHAM & CO., ARCHITECTS.

SCANLAN BUILDING, HOUSTON, TEXAS,
1909. D. H. BURNHAM & CO., ARCHITECTS.

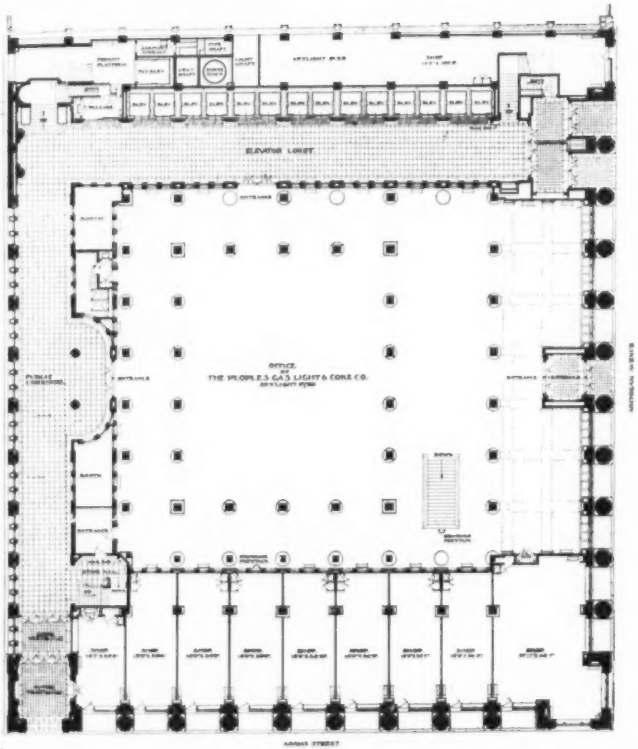
INTERIOR—PEOPLE'S GAS BUILDING, CHICAGO.
D. H. Burnham & Co., Architects.



INTERIOR—PEOPLE'S GAS BUILDING, CHICAGO.
D. H. Burnham & Co., Architects.



TYPICAL OFFICE FLOOR—PEOPLE'S GAS BUILDING, CHICAGO.
D. H. Burnham & Co., Architects.



FIRST FLOOR—PEOPLE'S GAS BUILDING, CHICAGO.
D. H. Burnham & Co., Architects.

PEOPLE'S GAS BUILDING, CHICAGO, 1910.
D. H. BURNHAM & CO., ARCHITECTS.

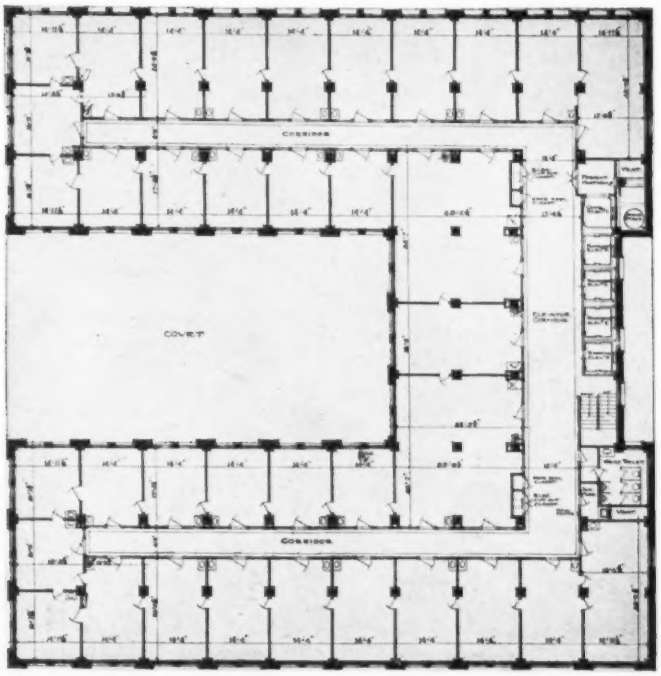
OLD NATIONAL BANK BUILDING, SPOKANE, WASH., 1910. D. H. BURNHAM & CO., ARCHITECTS.

HOTEL CLARIDGE, NEW YORK, 1910.
D. H. BURNHAM & CO., ARCHITECTS.

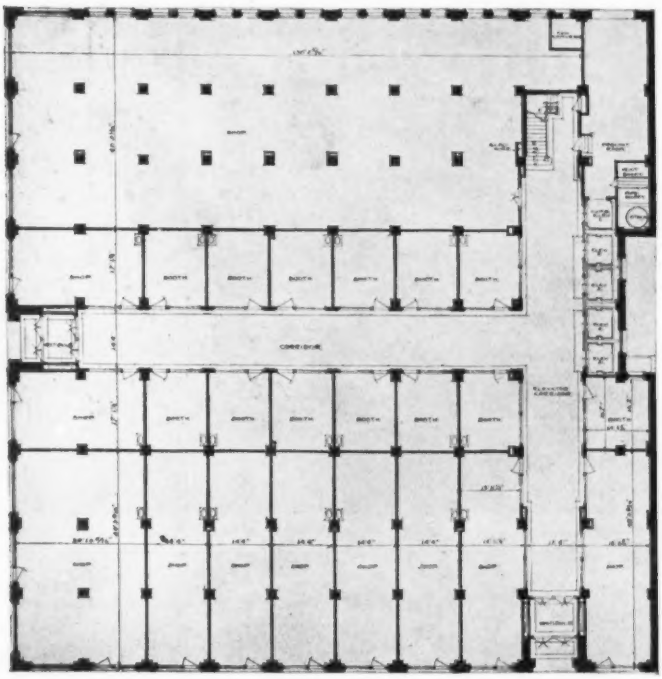
FRISCO RAILWAY TERMINAL STATION, NEW ORLEANS, 1908.
D. H. Burnham & Co., Architects.

TYPICAL FLOOR PLAN—HOTEL CLARIDGE, NEW YORK.
D. H. Burnham & Co., Architects.

W. D. BOYCE BUILDING, CHICAGO, 1911, 1913.
D. H. BURNHAM & CO., ARCHITECTS.

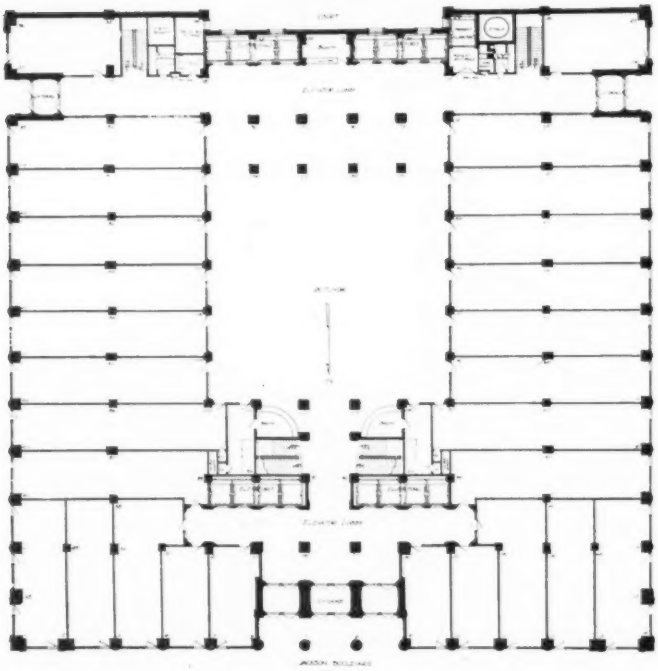


TYPICAL FLOOR—SOUTHERN BUILDING, WASHINGTON, D. C.

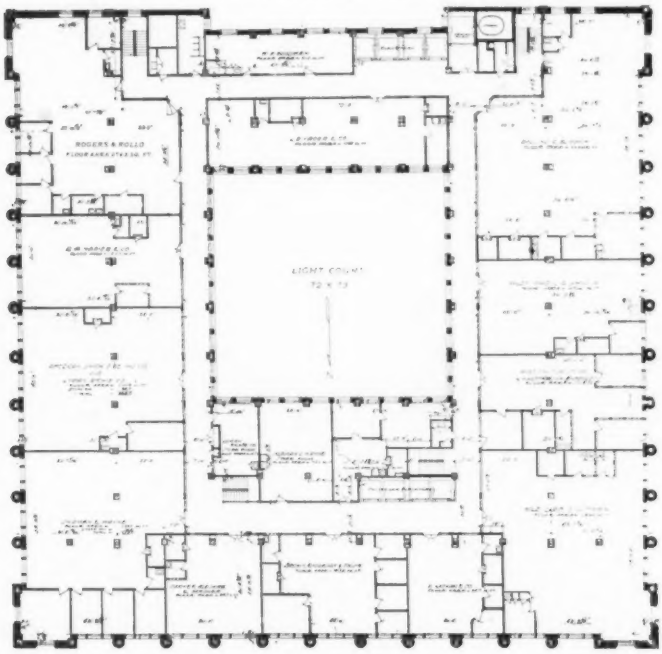


FIRST FLOOR—SOUTHERN BUILDING, WASHINGTON, D. C.

SOUTHERN BUILDING, WASHINGTON, D. C.,
1910. D. H. BURNHAM & CO., ARCHITECTS.



FIRST FLOOR—INSURANCE EXCHANGE BUILDING, CHICAGO.



TYPICAL OFFICE FLOOR—INSURANCE EXCHANGE BUILDING.

INSURANCE EXCHANGE BUILDING, CHICAGO,
1911. D. H. BURNHAM & CO., ARCHITECTS.

FIRST NATIONAL BANK BUILDING, HUTCHINSON, KANSAS, 1911. D. H. BURNHAM & CO., ARCHITECTS.

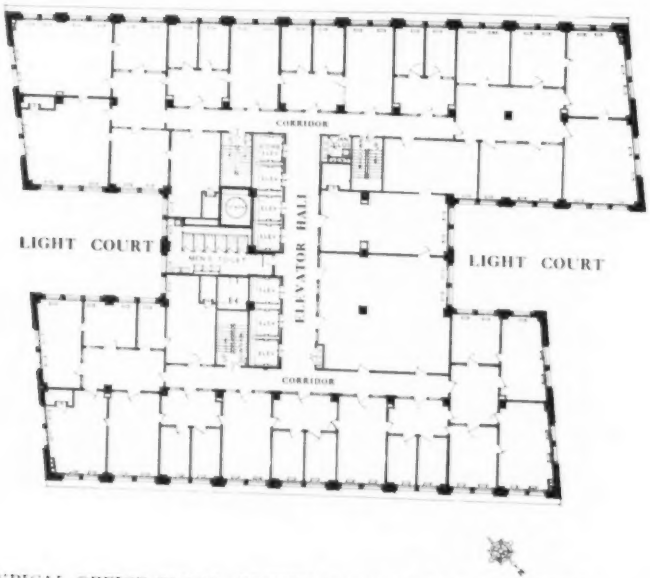
WALDHEIM BUILDING, KANSAS CITY, MO.,
1911. D. H. BURNHAM & CO., ARCHITECTS.

ROCK ISLAND SAVINGS BANK, ROCK ISLAND, ILL., 1911. D. H. BURNHAM & CO., ARCHITECTS.

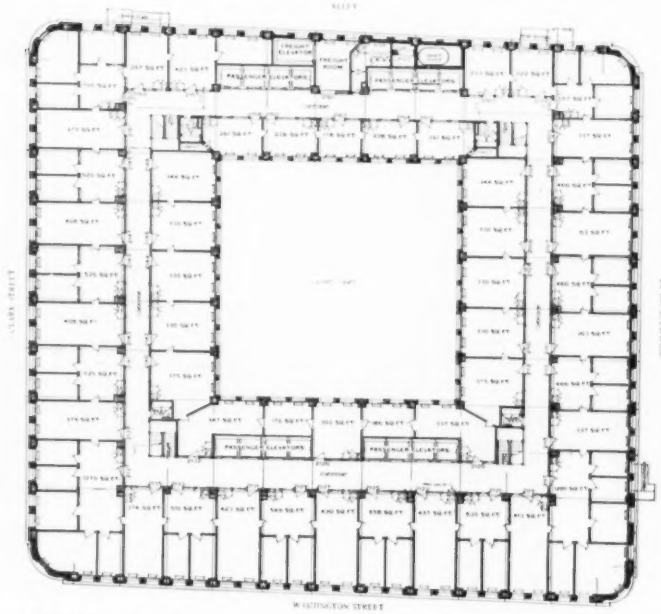
STORE OF WM. FILENE'S SONS CO., BOSTON, 1912, 1913. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

REAR VIEW—EIGHTY MAIDEN LANE, NEW YORK, 1911, 1912. D. H. BURNHAM & CO., ARCHITECTS.

EIGHTY MAIDEN LANE, NEW YORK, 1911, 1912. D. H. BURNHAM & CO., ARCHITECTS.

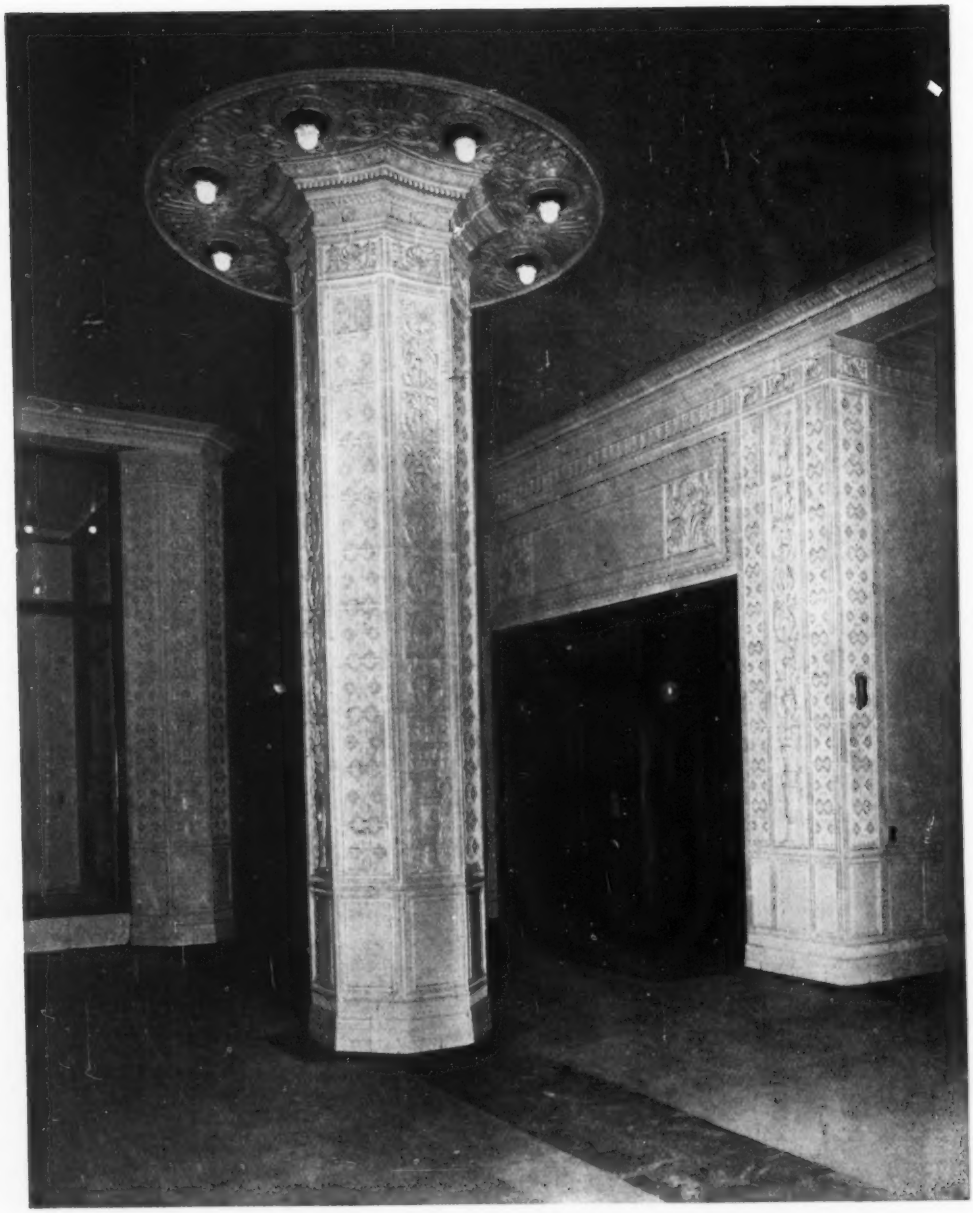


TYPICAL OFFICE FLOOR—EIGHTY MAIDEN LANE, NEW YORK.
D. H. Burnham & Co., Architects.



TYPICAL OFFICE FLOOR—CONWAY BUILDING, CHICAGO.
D. H. Burnham & Co. and Graham, Burnham & Co., Architects.

CONWAY BUILDING, CHICAGO, 1912, 1914. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

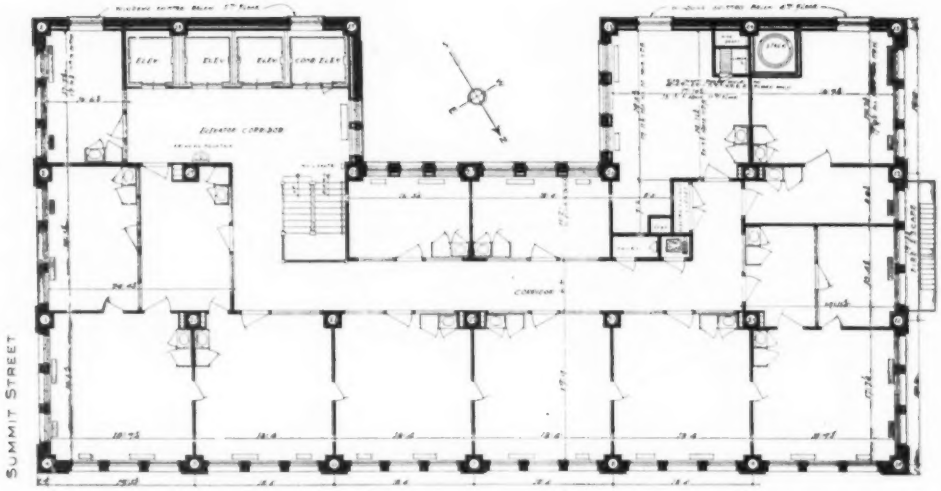


ELEVATOR LOBBY—CONWAY BUILDING, CHICAGO. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

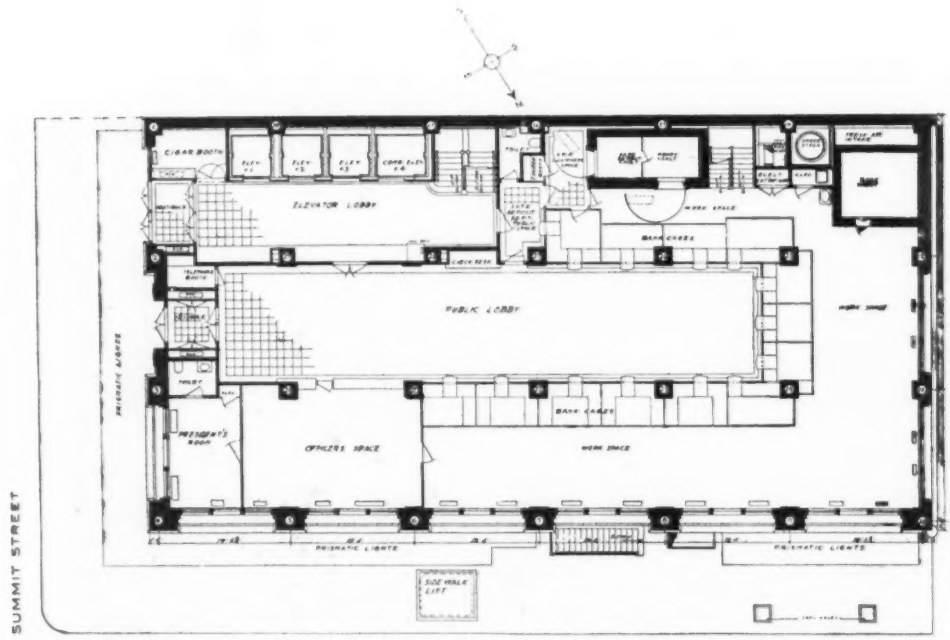
EDISON BUILDING, NEW YORK, 1912.
D. H. BURNHAM & CO., ARCHITECTS.

MAY DEPARTMENT STORE, CLEVELAND, OHIO,
1912. GRAHAM, BURNHAM & CO., ARCHITECTS.

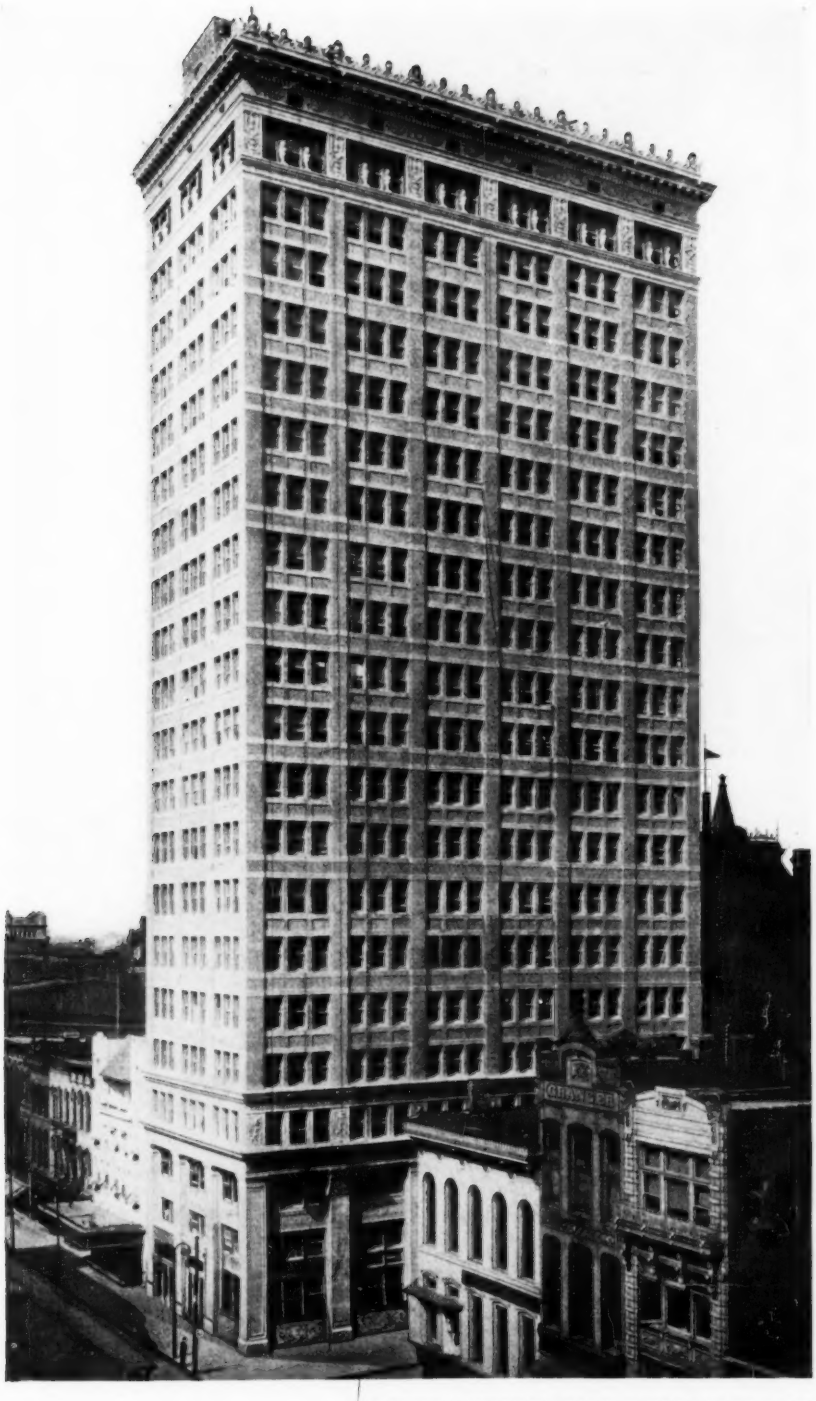
STARKS BUILDING, LOUISVILLE, KY., 1913. D. H. BURNHAM & CO., AND GRAHAM, BURNHAM & CO., ARCHITECTS.



TYPICAL OFFICE FLOOR—SECOND NATIONAL BANK BUILDING, TOLEDO, OHIO.
D. H. Burnham & Co. and Graham, Burnham & Co., Architects.



FIRST FLOOR—SECOND NATIONAL BANK BUILDING, TOLEDO, OHIO.
D. H. Burnham & Co. and Graham, Burnham & Co., Architects.

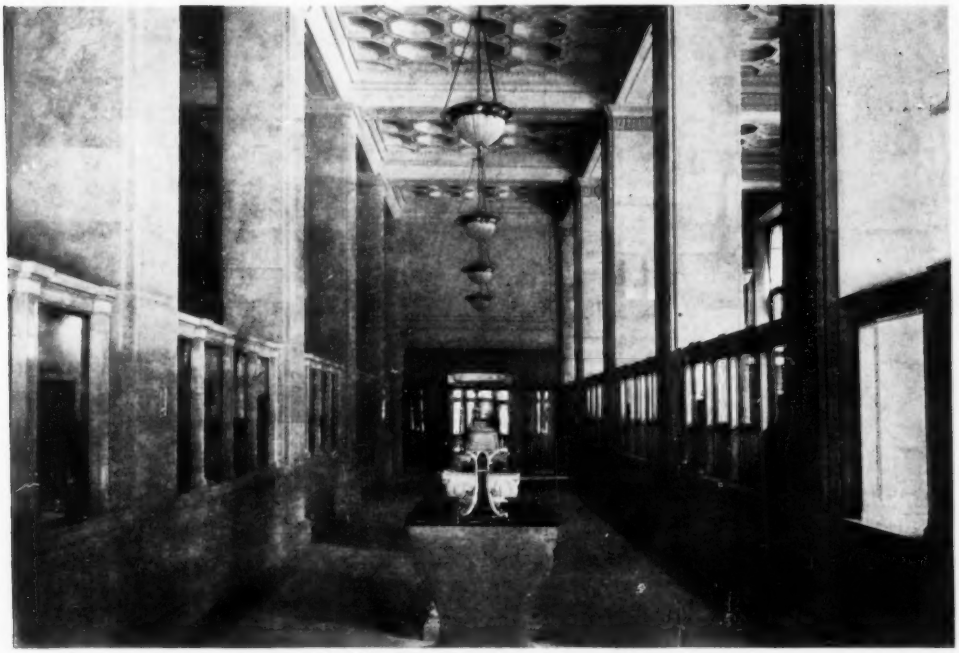


SECOND NATIONAL BANK BUILDING, TOLEDO, OHIO, 1913. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

BUTLER BROS. WAREHOUSE, CHICAGO, 1913. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

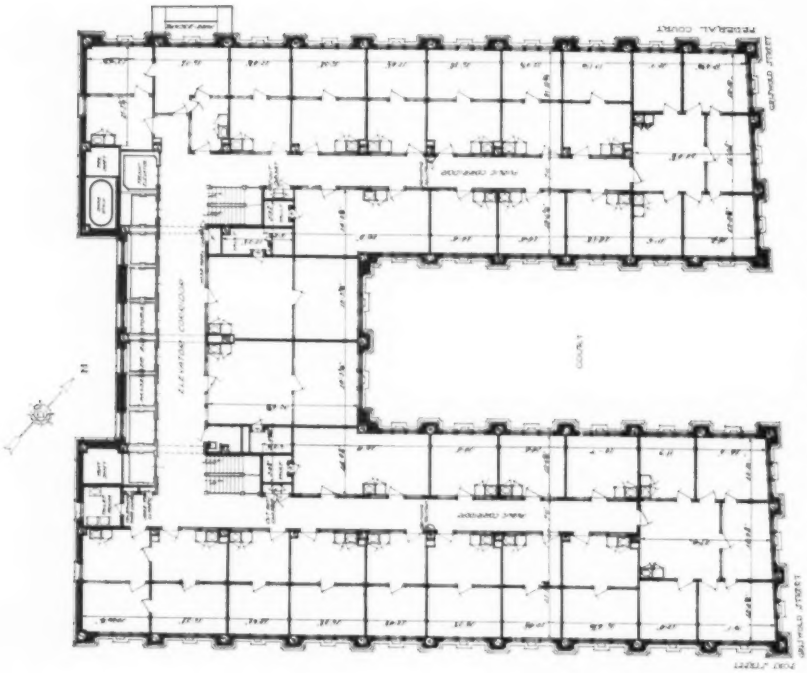
LEHIGH VALLEY COAL COMPANY, WILKESBARRE, PA., 1913. GRAHAM, BURNHAM & CO., ARCHITECTS.

MINERS' BANK BUILDING, WILKESBARRE, PA., 1913. D. H. BURNHAM & CO., AND GRAHAM, BURNHAM & CO., ARCHITECTS.

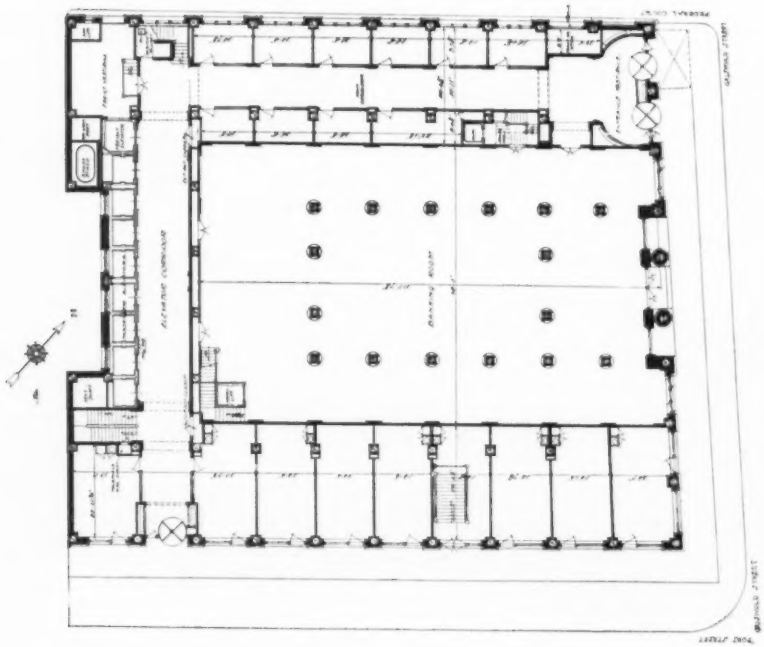


BANKING ROOM—MINERS' BANK, WILKESBARRE, PA.
D. H. Burnham & Co. and Graham, Burnham & Co., Architects.

BANKING ROOM—DIME SAVINGS BANK, DETROIT.
D. H. Burnham & Co. and Graham, Burnham & Co., Architects.

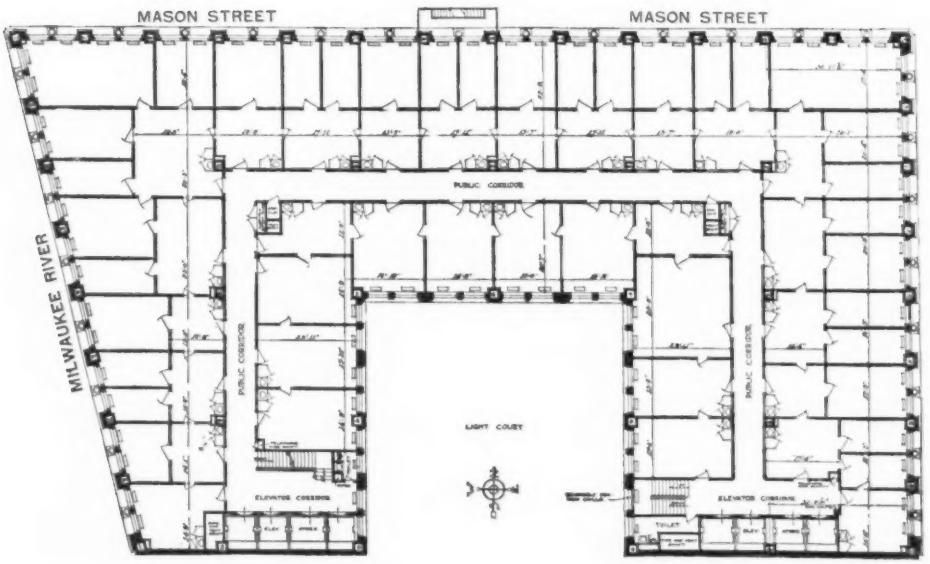


TYPICAL OFFICE FLOOR—DIME SAVINGS BANK BUILDING, DETROIT.

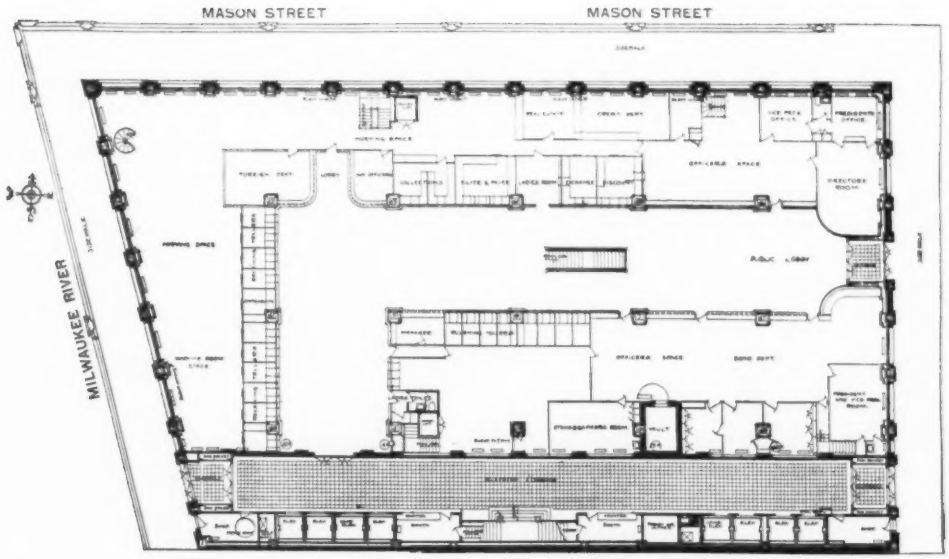


PLAN OF FIRST FLOOR—DIME SAVINGS BANK BUILDING, DETROIT.

DIME SAVINGS BANK BUILDING, DETROIT, MICH., 1913. D. H. BURNHAM & CO., AND GRAHAM, BURNHAM & CO., ARCHITECTS.



TYPICAL OFFICE FLOOR—FIRST NATIONAL BANK BUILDING, MILWAUKEE.

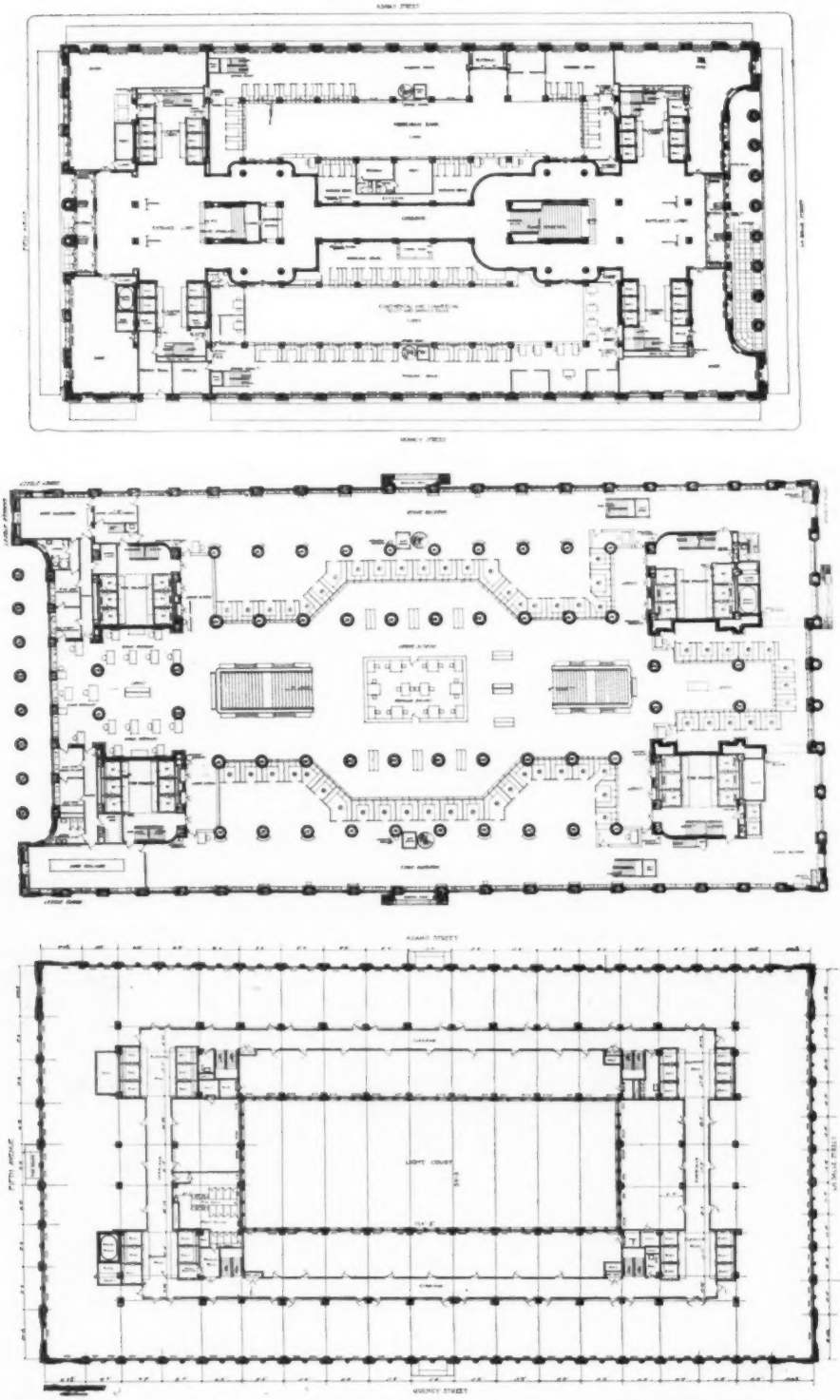


PLAN OF FIRST FLOOR—FIRST NATIONAL BANK BUILDING, MILWAUKEE.

FIRST NATIONAL BANK BUILDING, MILWAUKEE, 1914. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

BANKING ROOM—FIRST NATIONAL BANK, MILWAUKEE. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

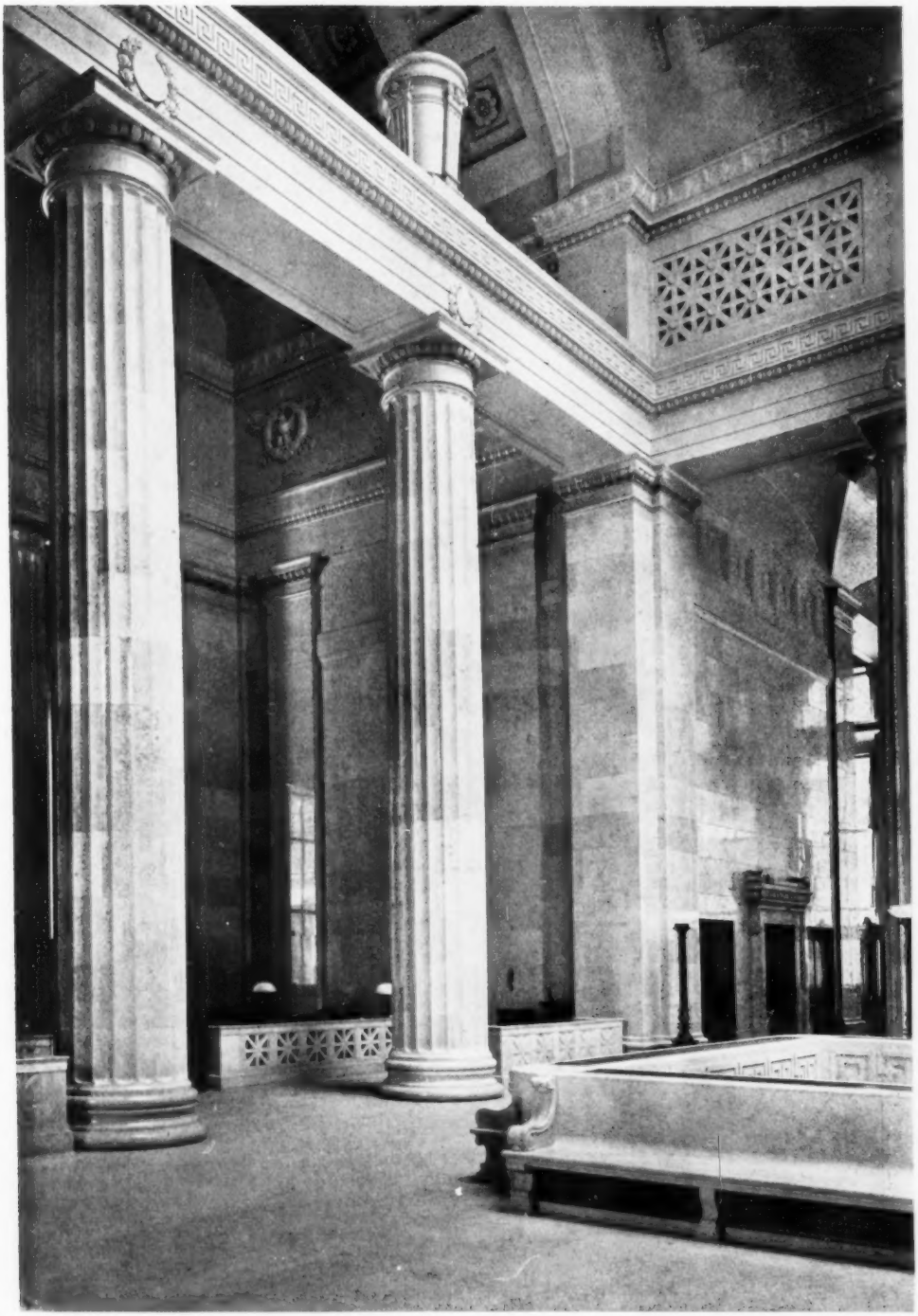
CENTRAL NATIONAL BANK BUILDING, PEORIA, ILL., 1914. GRAHAM, BURNHAM & CO., ARCHITECTS.



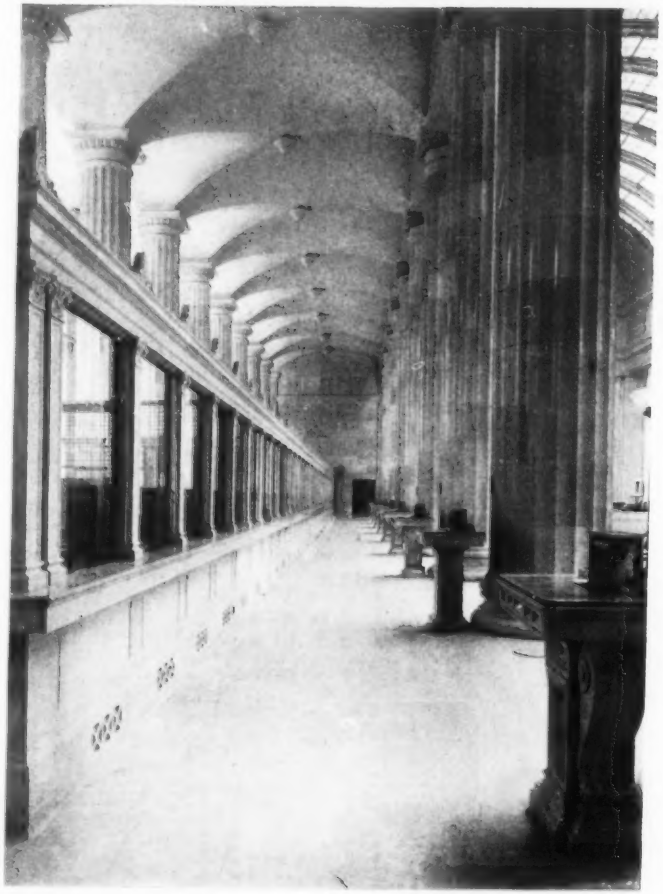
FIRST, SECOND AND ELEVENTH FLOORS—CONTINENTAL AND COMMERCIAL NATIONAL BANK BUILDING, CHICAGO.

CONTINENTAL AND COMMERCIAL NATIONAL BANK BUILDING, CHICAGO, 1914. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

COLONNADE—CONTINENTAL AND COMMERCIAL NATIONAL BANK BUILDING, CHICAGO. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

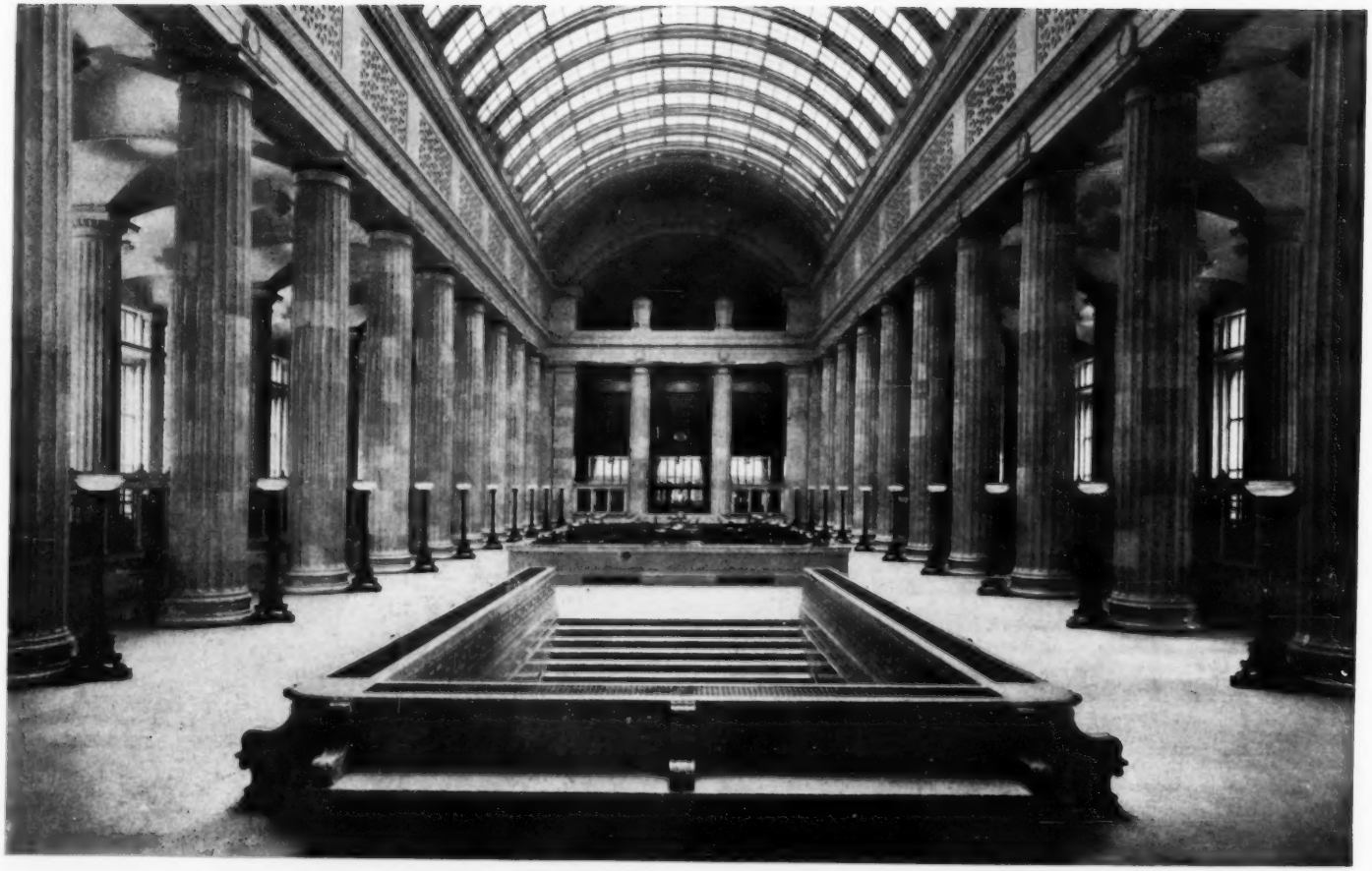


DETAIL IN BANKING ROOM—CONTINENTAL AND COMMERCIAL NATIONAL BANK BUILDING, CHICAGO. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.



OFFICE SCREEN—CONTINENTAL AND COMMERCIAL NATIONAL BANK, CHICAGO.

VIEW TOWARDS OFFICERS' QUARTERS—CONTINENTAL AND COMMERCIAL NATIONAL BANK, CHICAGO.

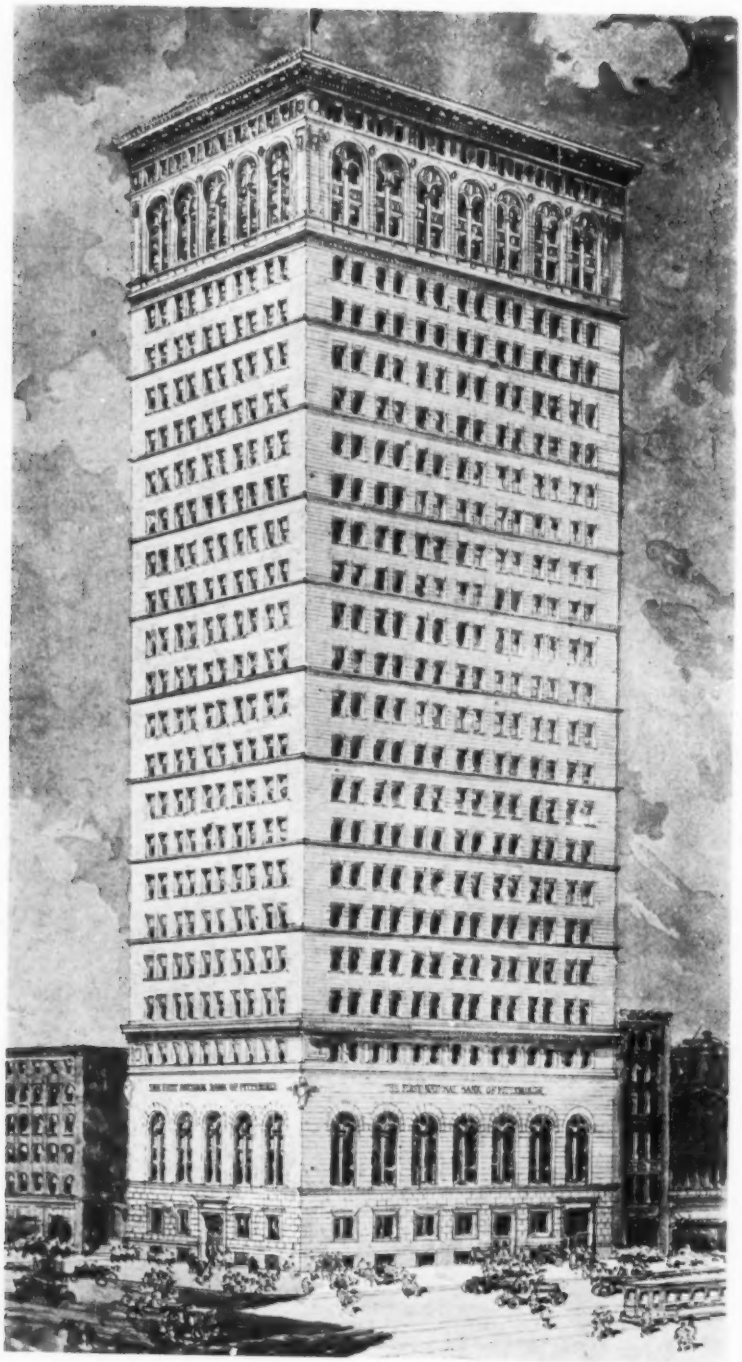


BANKING ROOM—CONTINENTAL AND COMMERCIAL NATIONAL BANK, CHICAGO. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

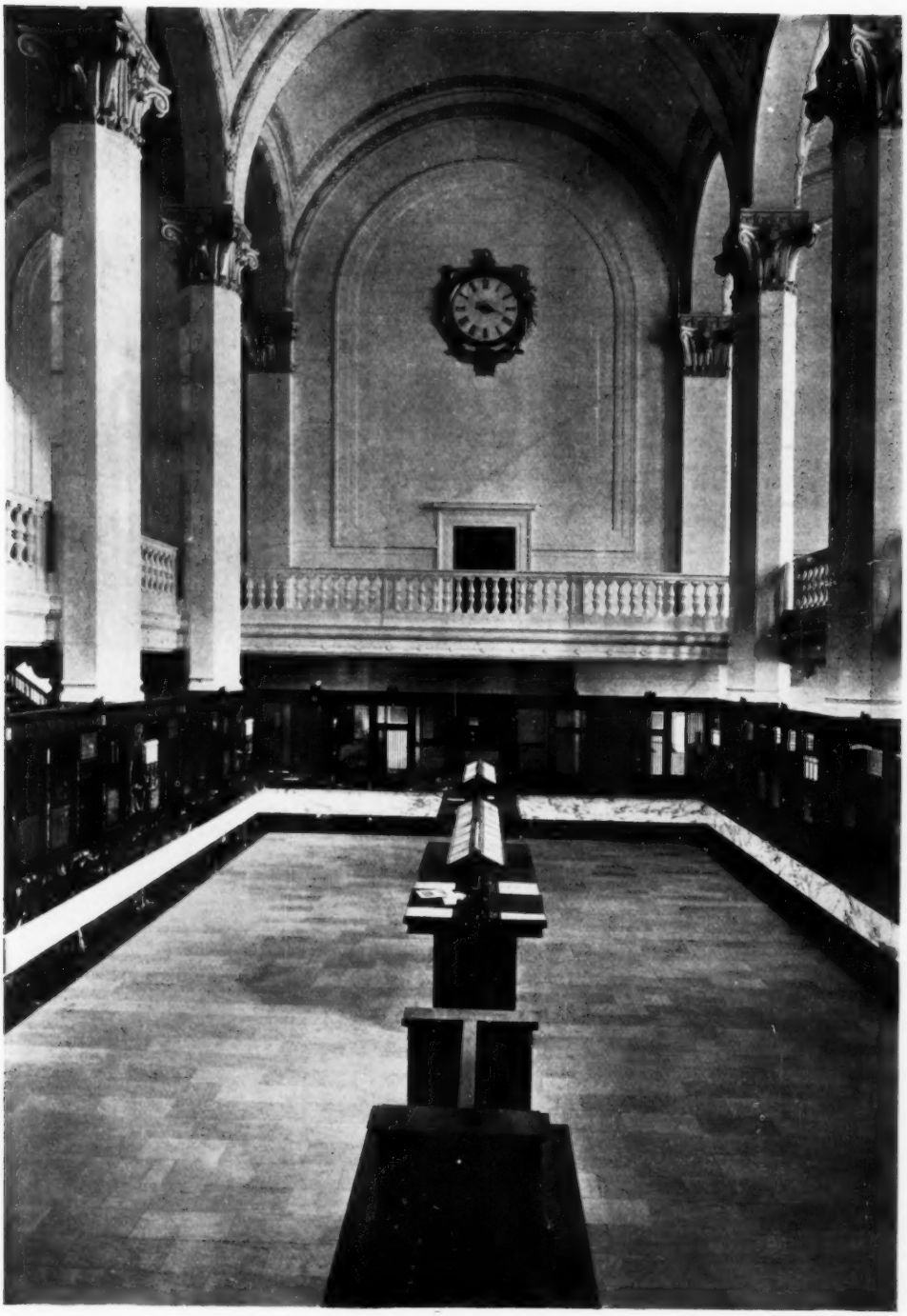
PRESIDENT'S ROOM—CONTINENTAL AND COMMERCIAL NATIONAL BANK, CHICAGO.
D. H. Burnham & Co. and Graham, Burnham & Co., Architects.

PRESIDENT'S ROOM—CONTINENTAL AND COMMERCIAL NATIONAL BANK, CHICAGO.
D. H. Burnham & Co. and Graham, Burnham & Co., Architects.

DIRECTORS' ROOM—FIRST NATIONAL BANK, PITTSBURGH. D. H. BURNHAM & CO., ARCHITECTS.



FIRST NATIONAL BANK, PITTSBURGH, 1908, 1912. D. H. BURNHAM & CO., ARCHITECTS.



BANKING ROOM—FIRST NATIONAL BANK, PITTSBURGH. D. H. BURNHAM & CO., ARCHITECTS.

DAVID WHITNEY BUILDING, DETROIT, MICH.
1915. GRAHAM, BURNHAM & CO., ARCHITECTS.

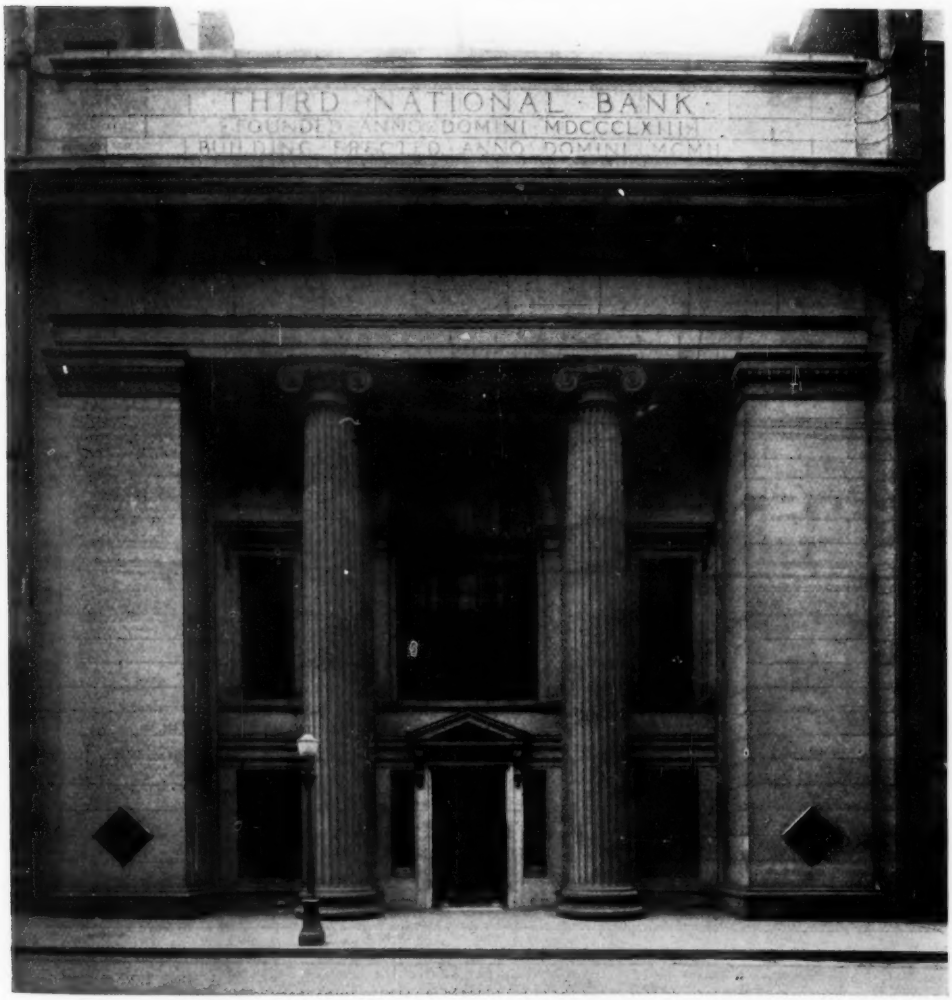
DE WOLF BUILDING, CHICAGO, 1915.
GRAHAM, BURNHAM & CO., ARCHITECTS.

TRACTION BUILDING, CINCINNATI, OHIO,
1902. D. H. BURNHAM & CO., ARCHITECTS.

UNION SAVINGS BANK AND TRUST CO. BUILDING, CINCINNATI, OHIO, 1902, 1914. D. H. BURNHAM & CO. AND GRAHAM, BURNHAM & CO., ARCHITECTS.

RELIANCE BUILDING, CHICAGO, 1894.
D. H. BURNHAM & CO., ARCHITECTS.

FIELD MUSEUM OF NATURAL HISTORY, CHICAGO (UNDER CONSTRUCTION).
D. H. Burnham & Co. and Graham, Burnham & Co., Architects.

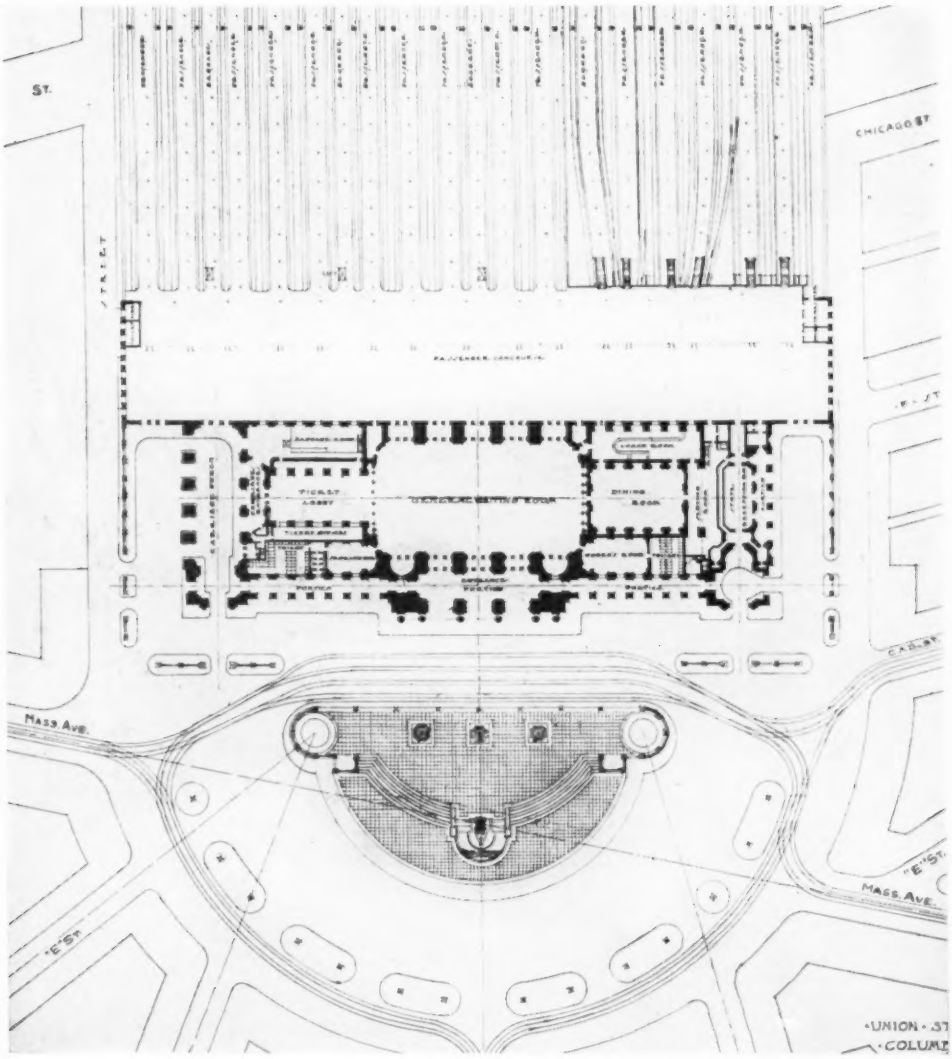


FIFTY-THIRD NATIONAL BANK, CINCINNATI, OHIO, 1902.
D. H. Burnham & Co., Architects.

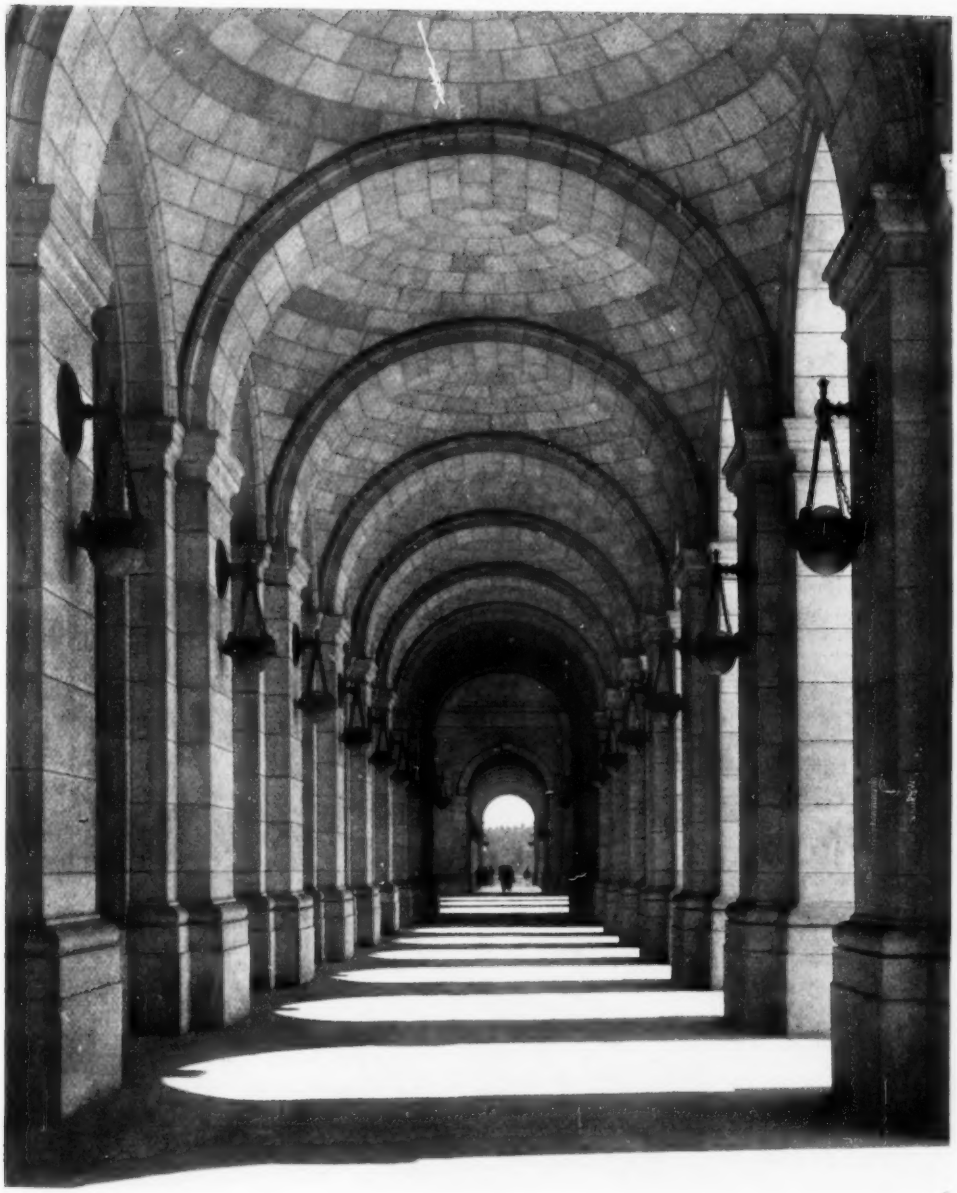
UNION STATION, COLUMBUS, OHIO, 1896.
D. H. Burnham & Co., Architects.

CENTRAL STATION, MEMPHIS, TENN., 1914.
Graham, Burnham & Co., Architects.

UNION STATION, PITTSBURGH, PA., 1902.
D. H. BURNHAM & CO., ARCHITECTS.

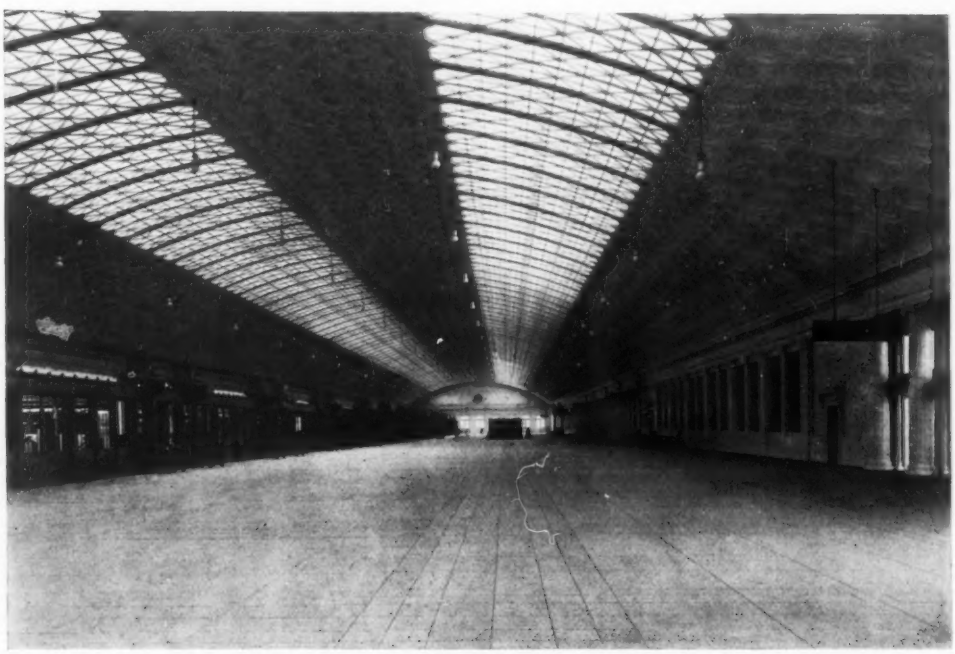


UNION STATION, WASHINGTON, D. C., 1904.
D. H. BURNHAM & CO., ARCHITECTS

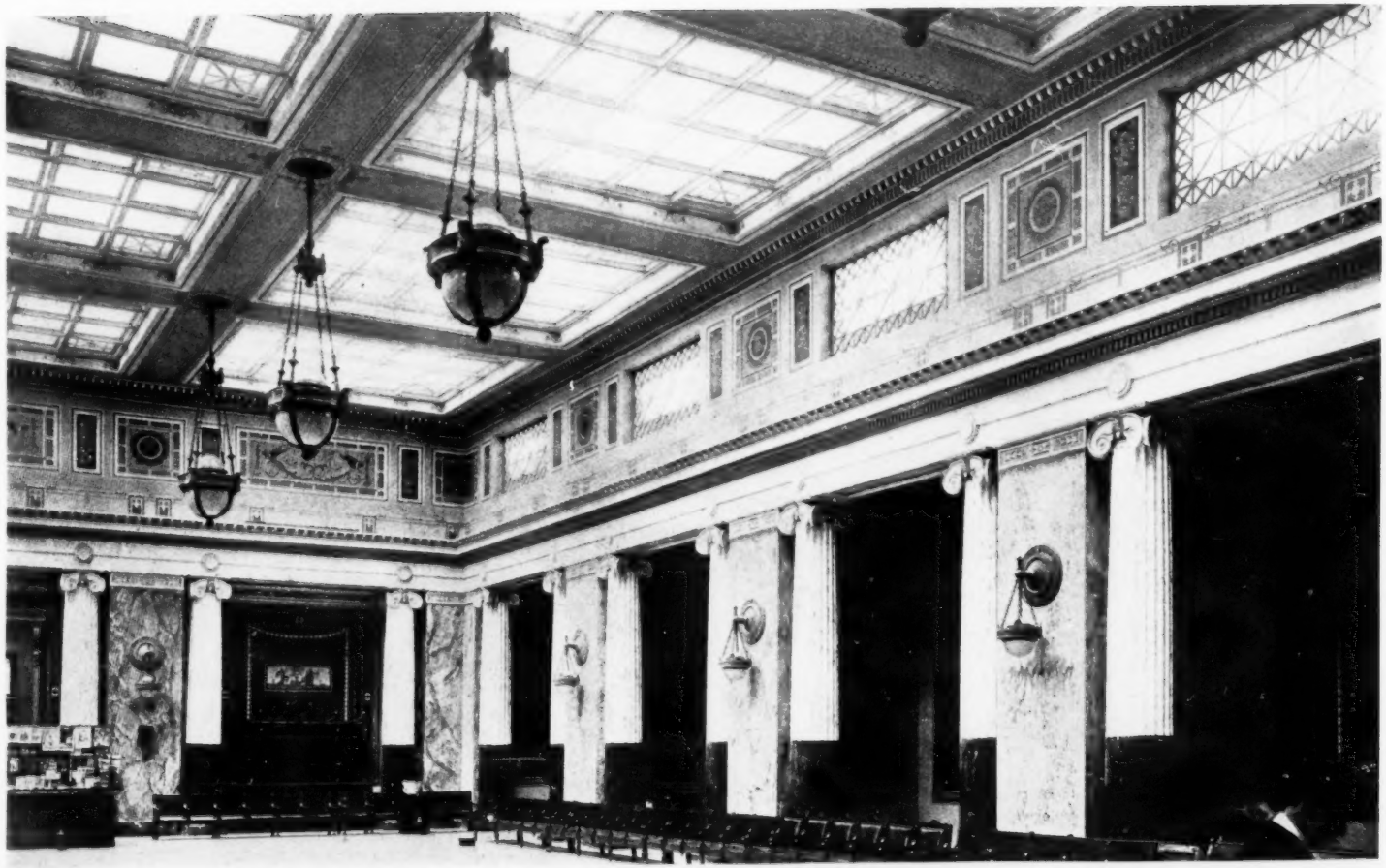


SOUTH LOGGIA—UNION STATION, WASHINGTON, D. C. D. H. BURNHAM & CO., ARCHITECTS.

WAITING ROOM—UNION STATION, WASHINGTON, D. C.
D. H. Burnham & Co., Architects.

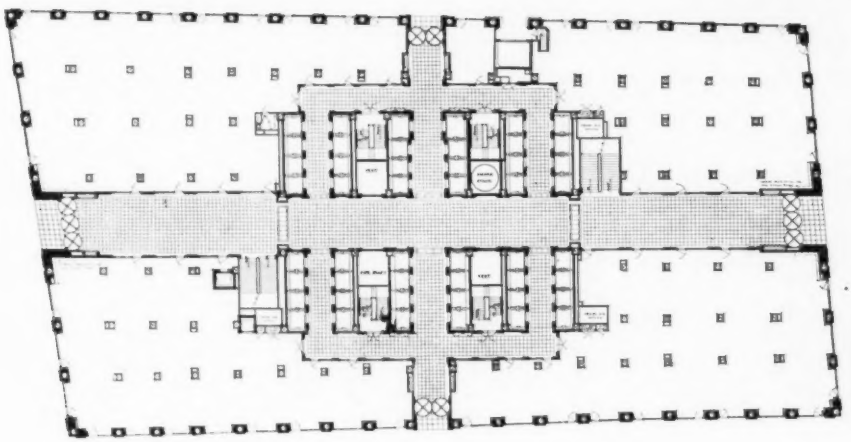


MAIN CONCOURSE—UNION STATION, WASHINGTON, D. C.
D. H. Burnham & Co., Architects.



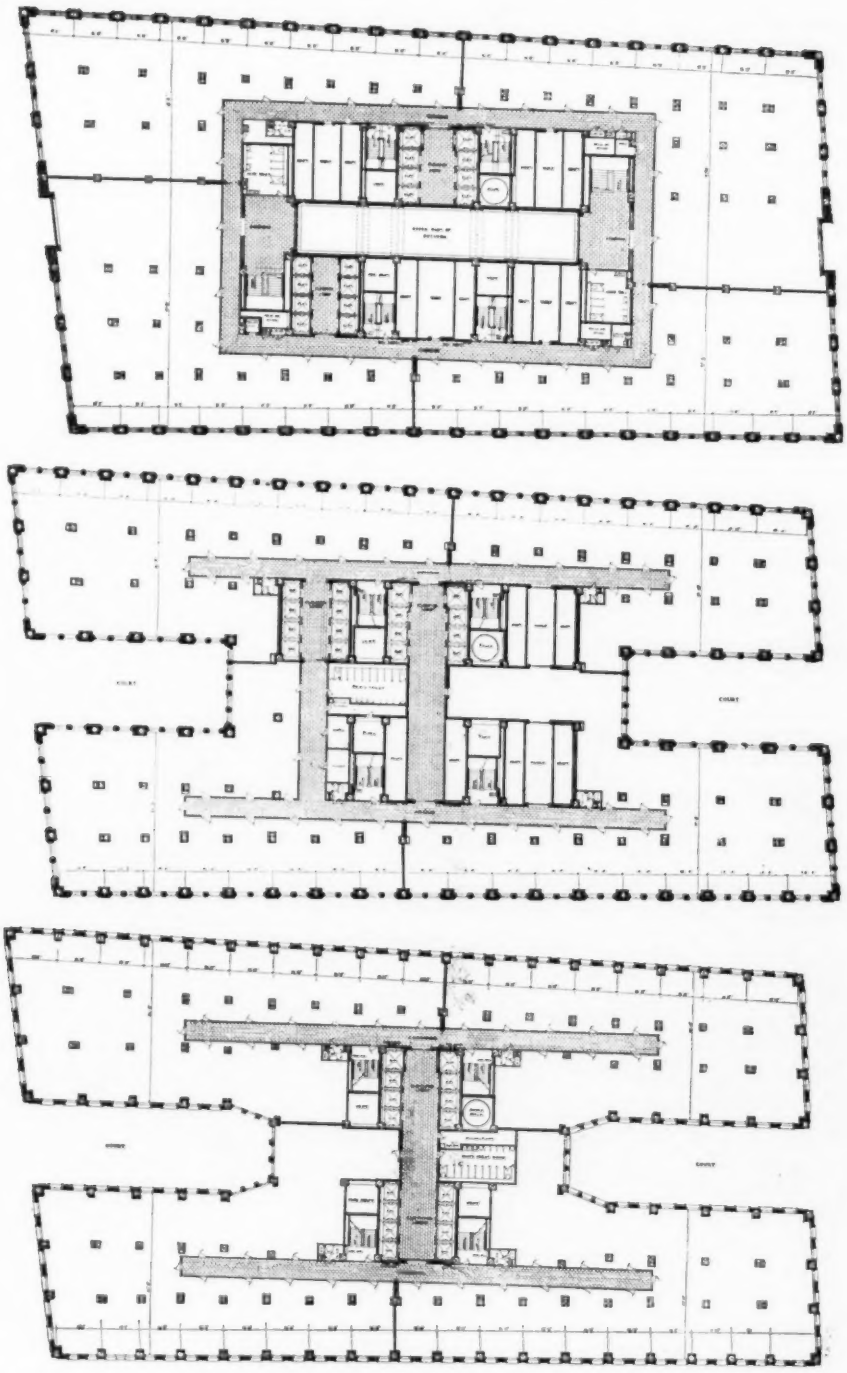
A CORNER OF THE DINING ROOM—
UNION STATION, WASHINGTON, D. C.
D. H. BURNHAM & CO., ARCHITECTS.

PERSPECTIVES OF THE PROPOSED UNION STATION, CHICAGO. GRAHAM, BURNHAM & CO., ARCHITECTS.



REAR VIEW AND FIRST FLOOR PLAN—EQUITABLE BUILDING, NEW YORK, 1915. ERNEST R. GRAHAM, ARCHITECT.

EQUITABLE BUILDING, NEW YORK, 1915. ERNEST R. GRAHAM, ARCHITECT.



SECOND, SEVENTH AND THIRTY-FIFTH FLOORS—EQUITABLE BUILDING, NEW YORK.
Ernest R. Graham, Architect.

GROUND FLOOR LOBBY—EQUITABLE BUILDING, NEW YORK. ERNEST R. GRAHAM, ARCHITECT.

GROUND FLOOR LOBBY—EQUITABLE BUILDING, NEW YORK.
ERNEST R. GRAHAM, ARCHITECT.

CORWITH PLANT, CRANE COMPANY, CHICAGO, TO COMPRISE NINETEEN BUILDINGS, OF WHICH EIGHTEEN HAVE BEEN ERECTED.
Graham, Burnham & Co., Architects.

of more substantial looking architecture. The effect achieved is that of a huge picture window cut up in panels and strengthened at the top, bottom and sides. This effect is further emphasized by the use of light colored stone and terra cotta for the walls of the enclosing frame, and by covering with green terra cotta the upright steel columns and floor spandrils of the enclosed portion. A huge canopy running almost the entire length of the building separates the superstructure from the large glass show window of the ground floor, creating two distinct elements of composition and giving a greater aesthetic value and detachment to the upper stories. Otherwise the appearance would be one of a heavy superstructure resting on sheets of plate glass; as it is, the clients' exacting requirement for an all-glass front at the first story is practically overcome by the introduction of this canopy. Of course, the designers if left to themselves would have preferred to make the ground floor front more solid, but they had to make the very most of the requirements imposed. The slight vertical break of the corner pavilion might just as well have been omitted as far as the unity of the design is concerned, for breaks or projections of this sort tend to disturb the tranquillity of a building which we know is structurally dependent on the uniform spacing as near as possible of its steel columns. Throughout the entire exterior treatment of the Filene Store there is a swing and movement which speaks well for the architects' decorative ability.

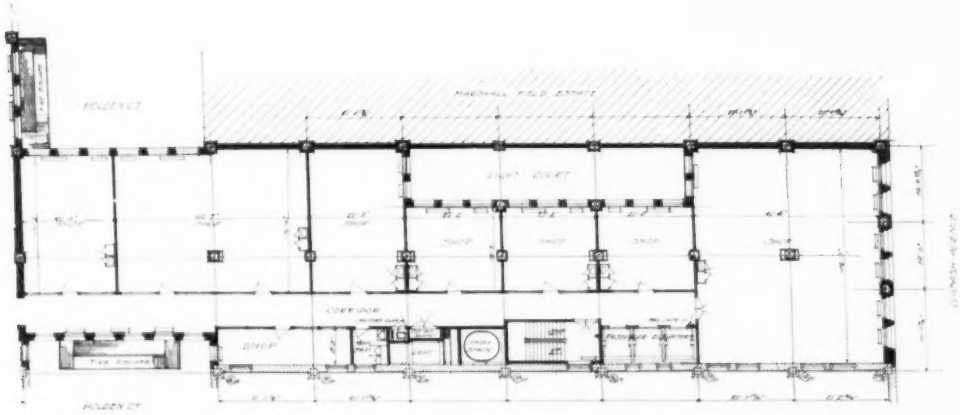
Another distinctive building much simpler and less pretentious is the new Butler Brothers' Warehouse, occupying an entire block adjoining Randolph Street in Chicago. The success of this massive exterior, built of brick over steel, is striking and unchallenged, and I do not know of a more expressive and enlightened work in its own kind by its author or by any other architect. It attains a very noble largeness and simplicity which is due in a measure to the structural emphasis that makes the fronts independent of extraneous ornament. The building relies on means of support that are in this case made visible by the frank and expressive treatment of its long piers; and although the component parts of Jarvis Hunt's brilliant design for the old adjacent Butler Brothers' Warehouse are followed in a broad way, they are transmuted into an entirely new result. The machicolated cornice that is also the crowning feature of the later building is excellent in its reconciliation of practical and architectural requirements. Here are plainly enough rows of windows which enable the space they illuminate to be utilized to the utmost; and yet they most effect-

ALWORTH BUILDING, DULUTH, MINN., 1910.
D. H. Burnham & Co., Architects.

STEVENS BUILDING, CHICAGO.
Graham, Burnham & Co., Architects.

ively accentuate the massiveness and solidity of the structure itself. In a general way the entire design is handled with like consistency. True, the basement is thickened and the corners strengthened to supply the place of an assumed abutment, but the walls are thickened only to the verge of commercial practicability. It is the vertical lines of the superstructure, however, that thrill me most, for here indeed is a solution of the problem in high design that would be commercially practicable even if this were an office building instead of a warehouse! For this reason alone the architects of tall buildings seeking a modern expression of a modern condition should find the design of the new Butler Warehouse worthy of emulation for its structural quality as for its more purely architectural merit.

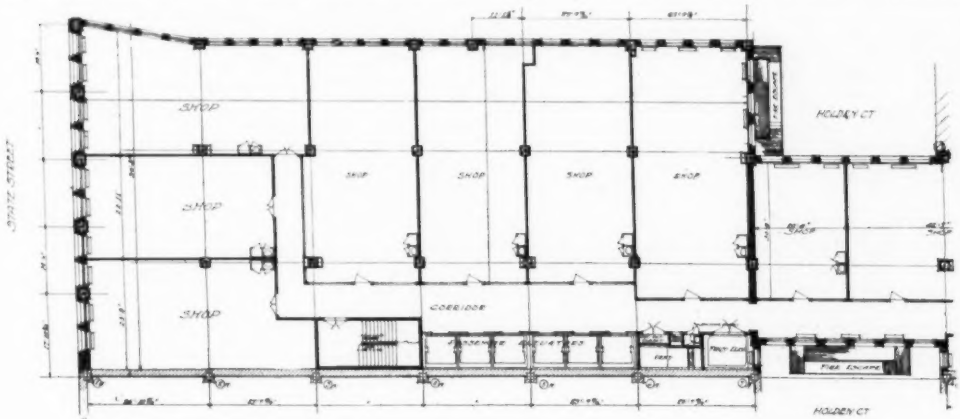
The Continental and Commercial National Bank and office building at Chicago may be regarded as the culmination of the important work done in the last fifteen years of the firm as D. H. Burnham & Co. It was designed in its essential features during the lifetime of Mr. Burnham and marks the last of the great works with which his fame is intimately connected Since his decease on June 1, 1912, the building was carried to its completion by his former associates, now known as Graham, Burnham & Co. This structure is of such magnitude that a brief description of its vast proportions and size may be found of some interest to the reader. It covers an entire city square in the center of the financial district of Chicago and is the largest bank and office building in that city. It fronts on La Salle Street and Fifth Avenue on the east and west, and on Adams and Quincy Streets on the north and south. Its length from east to west is 325 feet and its width from north to south 116 feet. The main entrance is on La Salle Street through a loggia of immense polished granite columns, which envelop cores of steel, surrounded with concrete for fireproofing in case by any event the granite might be destroyed by a conflagra-



TYPICAL FLOOR, WABASH AVENUE PORTION—STEVENS BUILDING, CHICAGO.

tion. A corridor through the center on the first floor extends to Fifth Avenue, where is another principal entrance. The main banking room occupies the entire second floor and is approached by two marble staircases in the center of this corridor, near each entrance. In some parts the banking room occupies the space of four stories in height above the ground floor. The rented office section is reached by four stacks of elevators and stairways, which penetrate through the banking room near the four corners of the building. Part of the ground floor is occupied on the Adams Street side by the Hibernian Banking Association, and on the Quincy Street side by the Continental and Commercial Trust and Savings Bank, both of which are subsidiaries of the main institution. The remaining parts of this floor are rented to tenants engaged in financial business. The Safe Deposit Department occupies the east end of the basement and is accessible from La Salle Street and from the corridor.

For want of space, complete ground plans of this remarkable structure cannot be shown, but attention may be called to the very interesting fact that the barrel vaulted skylight which illuminates the main banking room in the center is built under the great interior court. A view of the exterior from the southeast taken from the top of a building a block away makes an admirable reproduction, showing the monumental grandeur of the huge pile seen as a whole without



TYPICAL FLOOR—STATE STREET PORTION—STEVENS BUILDING, CHICAGO.

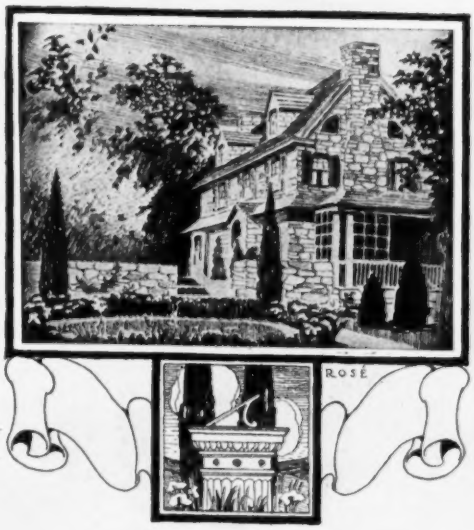
distortion of its perspective lines. The exterior of the first three stories is of granite. Above this it is faced with enameled terra cotta of granite color. In this view only three of the granite columns, which form the loggia on the La Salle Street front, can be seen over the roof of the Illinois Trust and Savings Bank, a low building previously described. On the right is an excellent view of part of the well-known "Rookery," office building, designed by Burnham & Root in 1885, which shows the excellent brick work on that building. The upper part of the Continental and Commercial National Bank Building, built to the highest point ever authorized by law in Chicago, can be seen from a great distance, even over the tops of other "skyscrapers," and is an important landmark in the city. It was completed for occupancy at the beginning of the present year. Its exterior design was a matter of serious study by the architects. In this it will be seen how they have accentuated the vertical lines of the shafts of the building contrary to the old method of introducing horizontal lines and masses, or of treating the shaft as a uniform decorative surface no matter of how many stories it might happen to consist.

Therefore, it is especially exemplary to architects of tall buildings who do not feel safe in transcending the historical styles or who desire to make the detail as academically pure as may be of buildings for the composition of which there are no historical precedents.

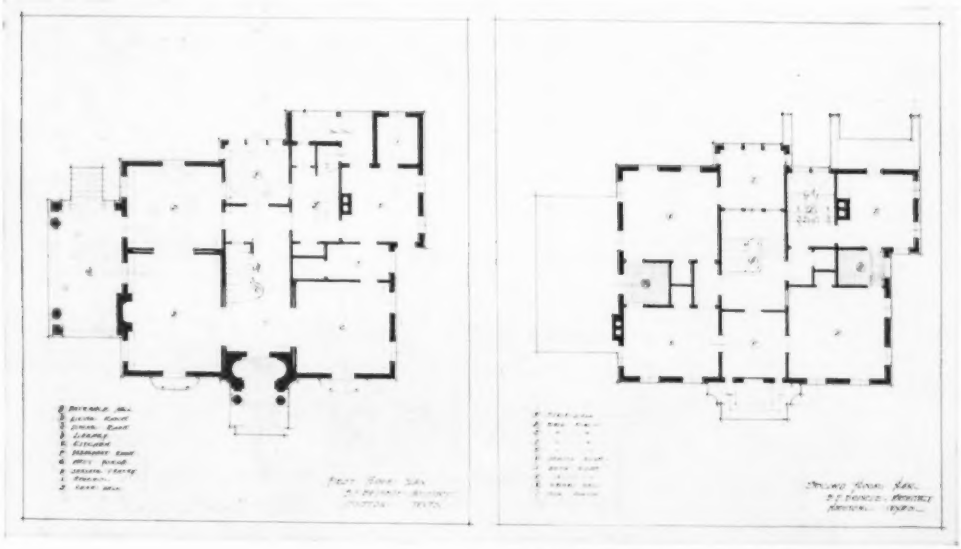
Meanwhile, the designers who undertake to reconcile so far as may be the old artistic requirements with a construction that is uniform and virtually equivalent from the ground to the skyline, are entitled to be judged by their success in their own aim. The work of Burnham, consequently, with all its uniform propriety and distinction of appearance, presents a better technical ideal and practice than does the work of the majority of his contemporaries or predecessors.

THE GRAVE OF D. H. BURNHAM ON AN ISLAND IN GRACELAND CEMETERY, CHICAGO, IS MARKED BY A GRANITE BOULDER AT THE FOOT OF THE LARGE TREE IN THE CENTER OF THIS PICTURE.

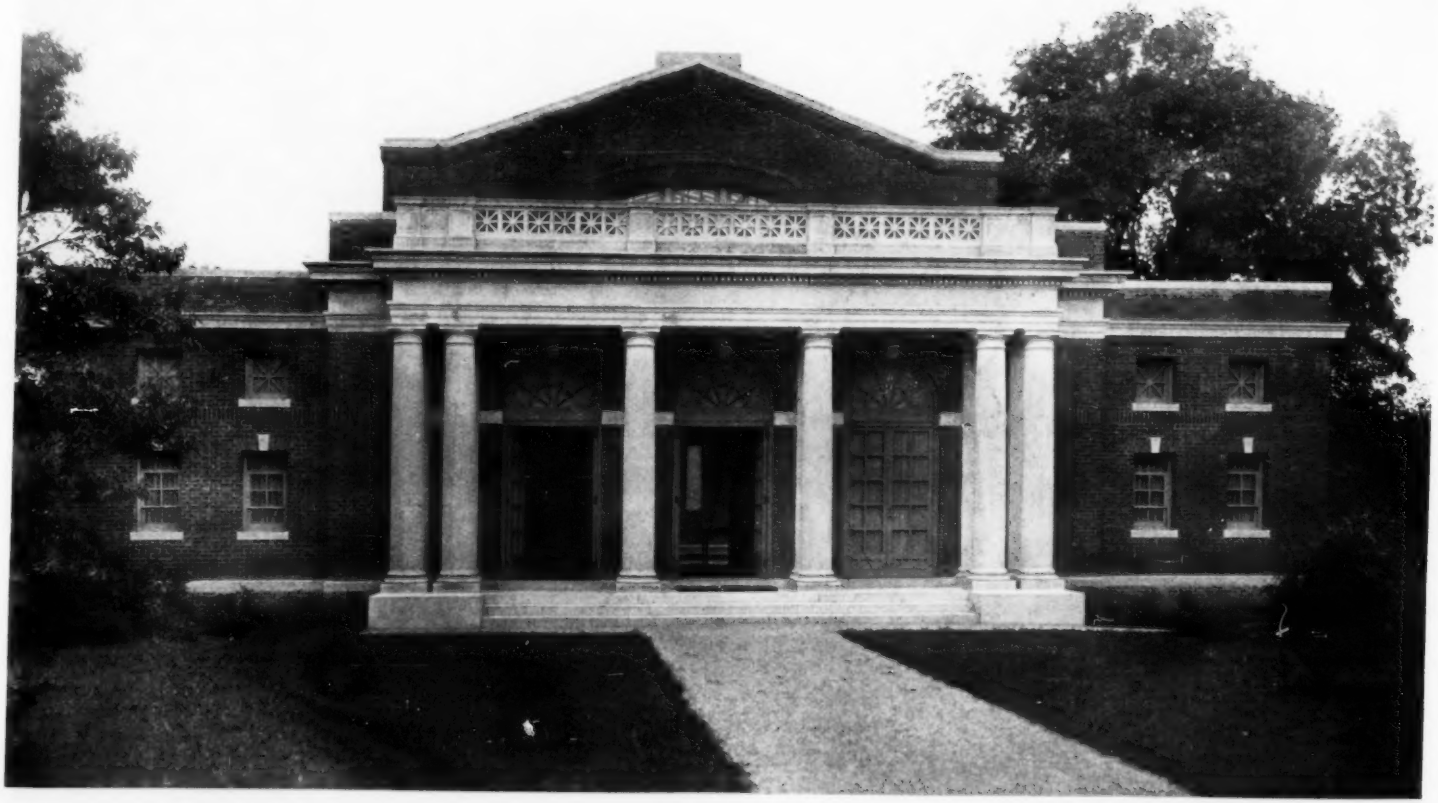
PORTFOLIO OF CVRRENT ARCHITECTVRE



ROSÉ

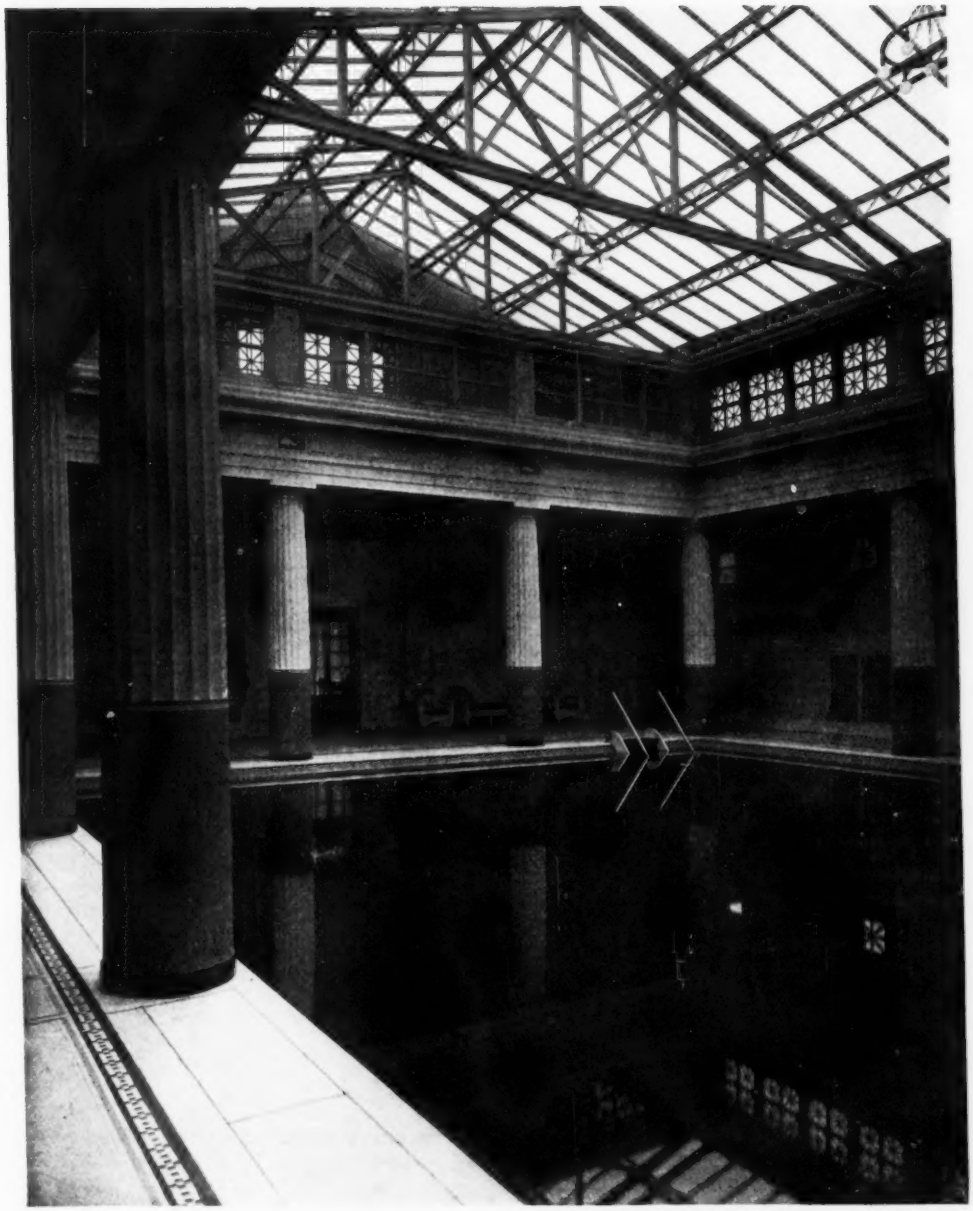


RESIDENCE OF J. W. GARROW, ESQ., HOUSTON, TEXAS. B. P. BRISCOE, ARCHITECT.

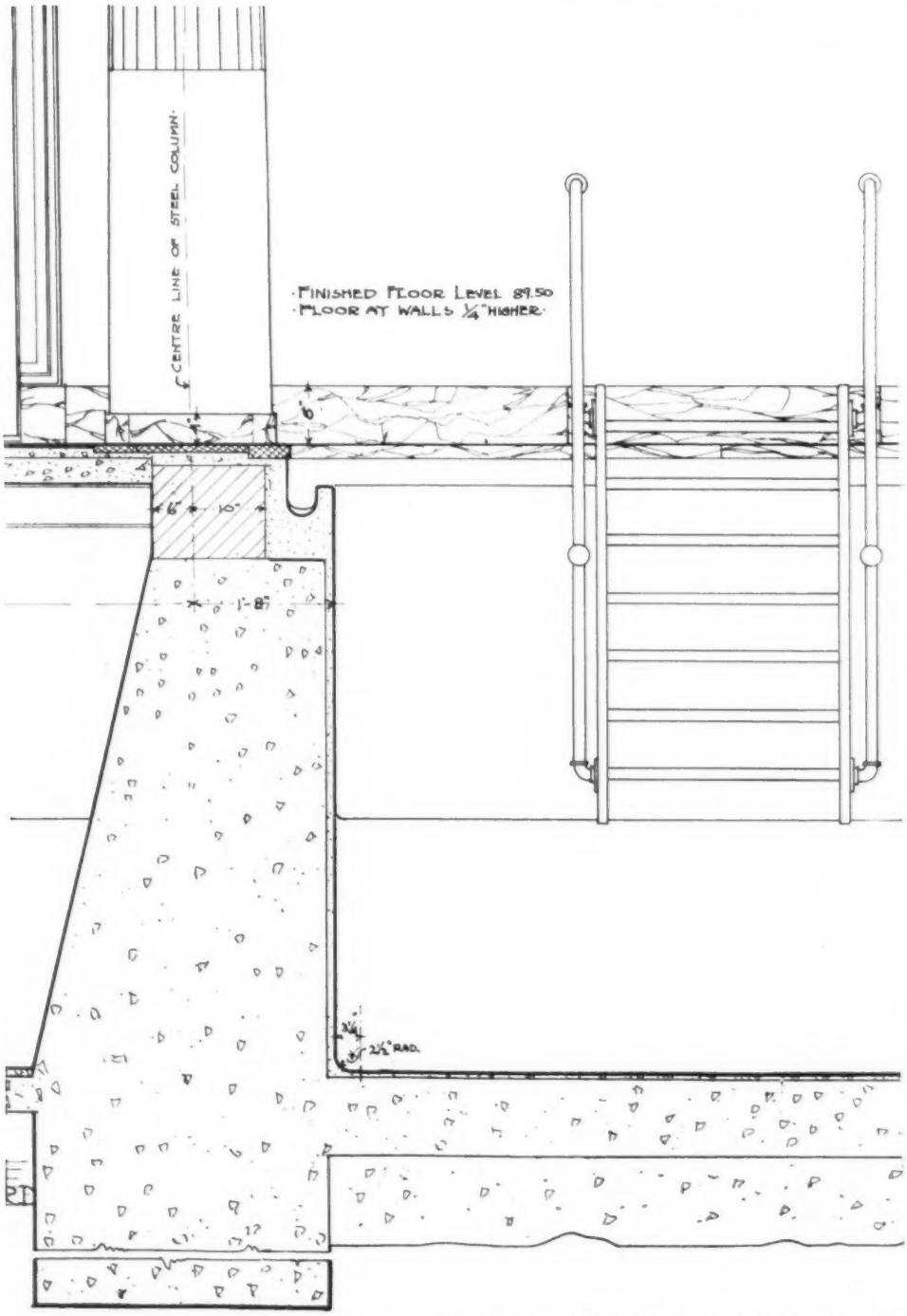


SWIMMING POOL BUILDING FOR MISS HELEN MILLER GOULD, IRVINGTON, N. Y. CROW, LEWIS & WICKENHOEFER, ARCHITECTS.

INTERIOR—SWIMMING POOL BUILDING FOR MISS HELEN MILLER GOULD, IRVINGTON, N. Y. CROW, LEWIS & WICKENHOEFER, ARCHITECTS.

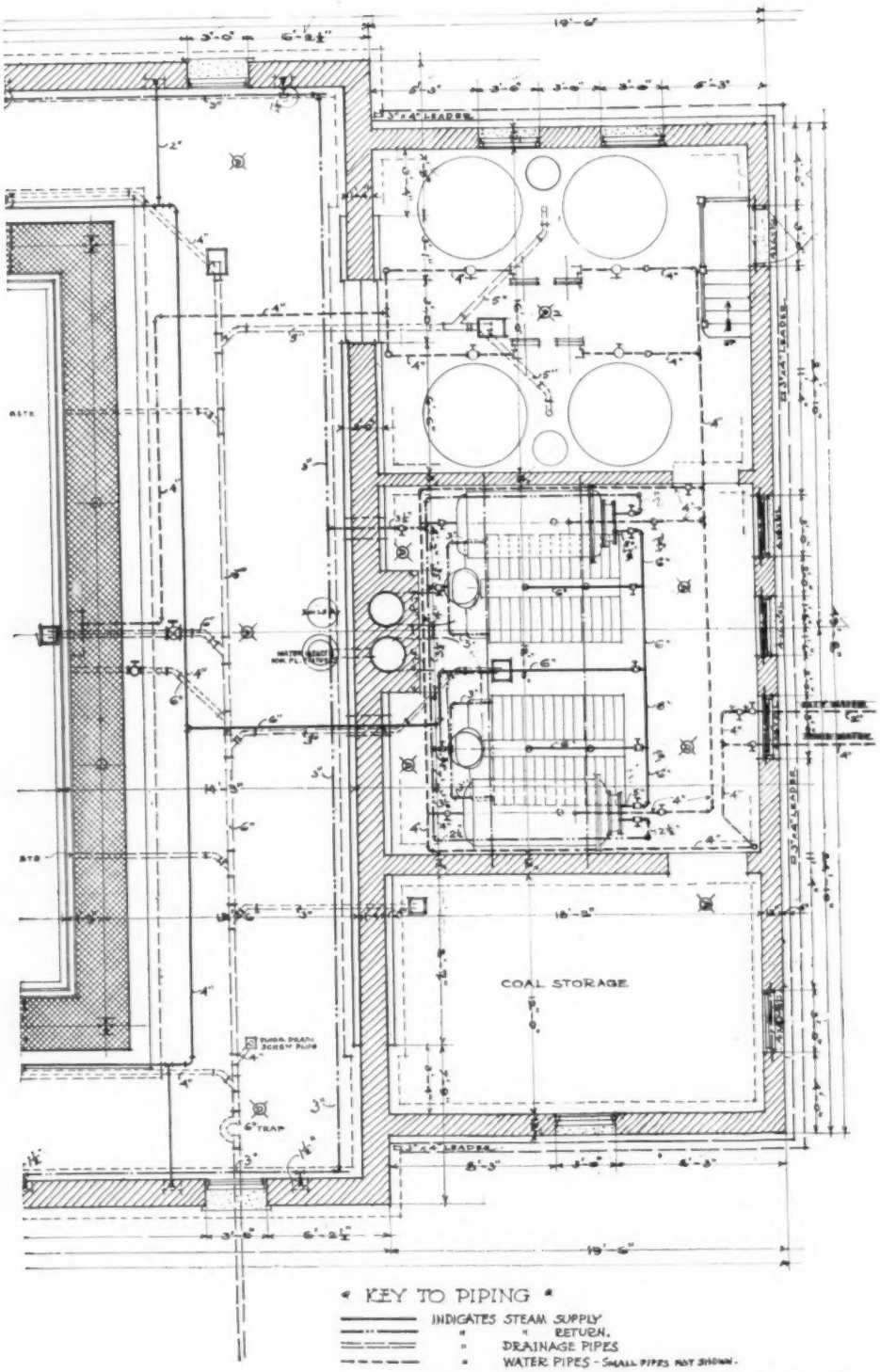


INTERIOR—SWIMMING POOL BUILDING FOR MISS HELEN MILLER GOULD, IRVINGTON, N. Y. CROW, LEWIS & WICKENHOEFER, ARCHITECTS.



DETAIL—SWIMMING POOL BUILDING FOR MISS HELEN MILLER GOULD, IRVINGTON, N. Y. CROW, LEWIS & WICKENHOEFER, ARCHITECTS.

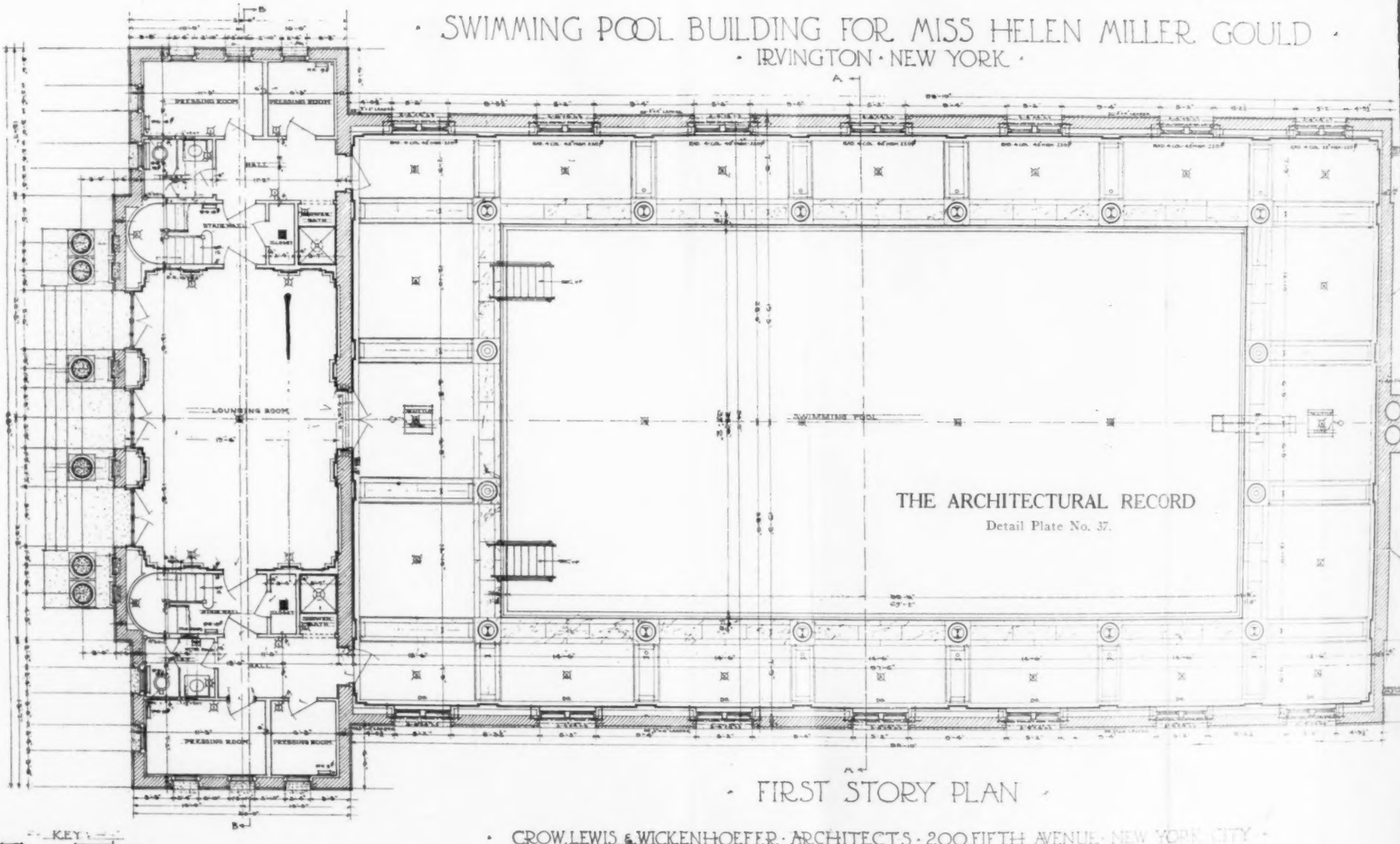
DETAIL—SWIMMING POOL BUILDING FOR MISS HELEN MILLER GOULD, IRVINGTON, N. Y. CROW, LEWIS & WICKENHOEFER, ARCHITECTS.



DETAIL—SWIMMING POOL BUILDING FOR MISS HELEN MILLER GOULD, IRVINGTON, N. Y. CROW, LEWIS & WICKENHOEFER, ARCHITECTS.

SWIMMING POOL BUILDING FOR MISS HELEN MILLER GOULD

IRVINGTON · NEW YORK



THE ARCHITECTURAL RECORD

Detail Plate No. 37.

FIRST STORY PLAN

KEY

CROW, LEWIS & WICKENHOEFER · ARCHITECTS · 200 FIFTH AVENUE · NEW YORK CITY

G POOL BUILDING FOR MISS HELEN M

· IRVINGTON · NEW YORK ·

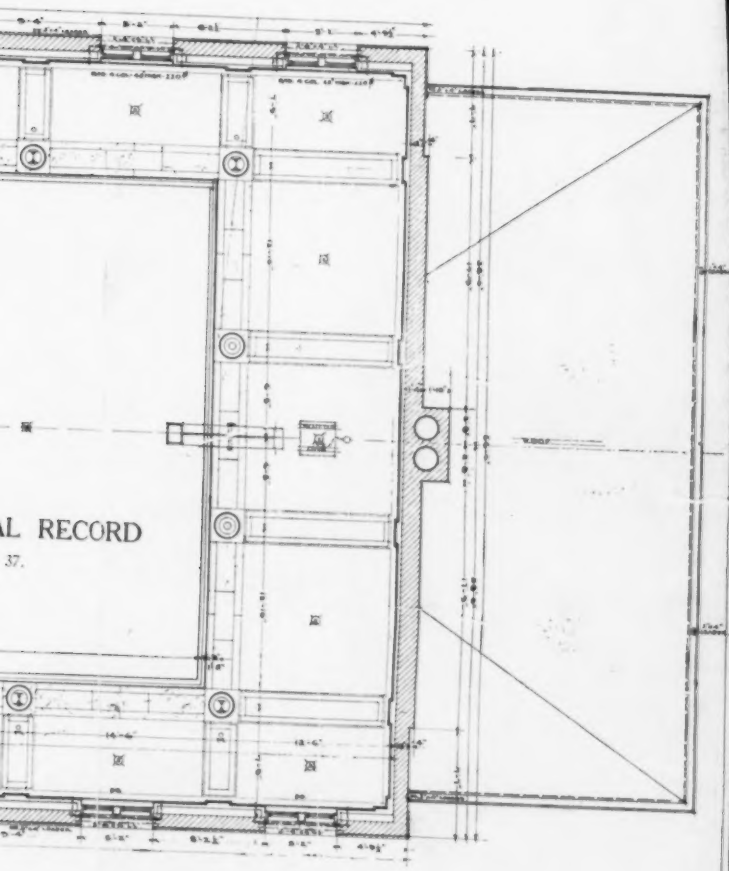
THE ARCHITECTURAL

Detail Plate No. 37.

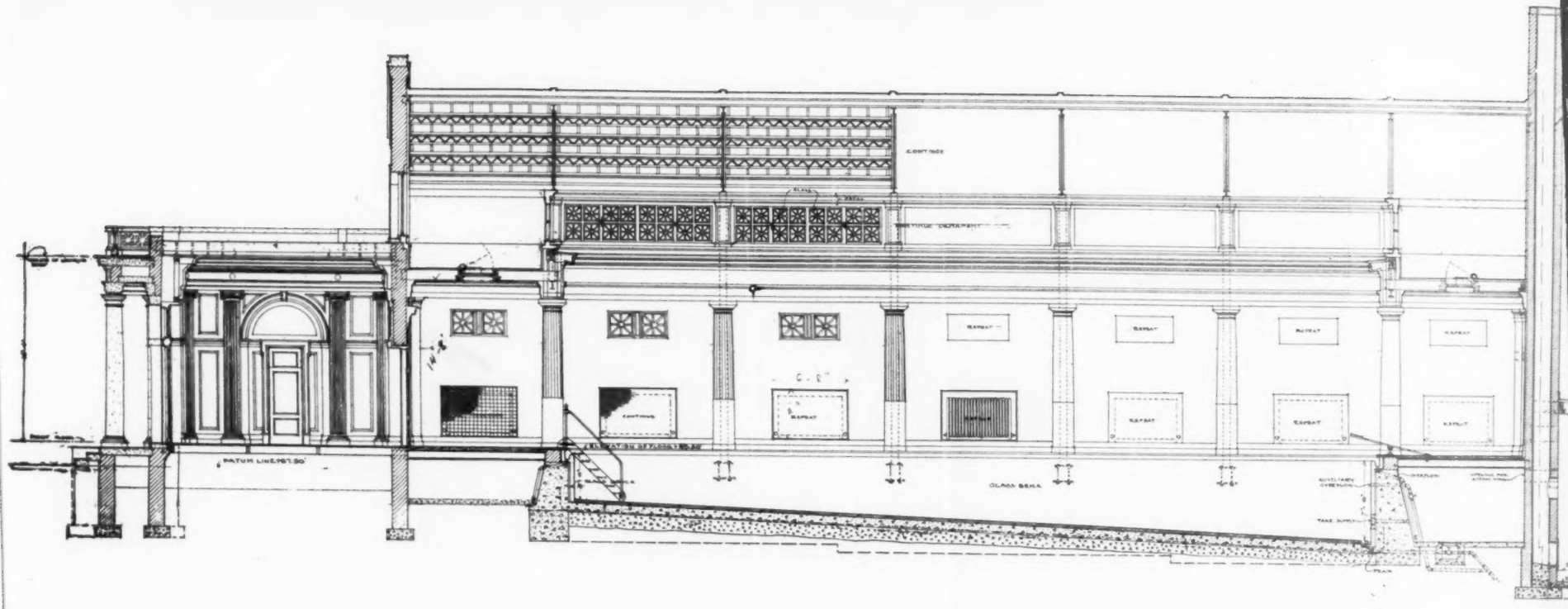
· FIRST STORY PLAN ·

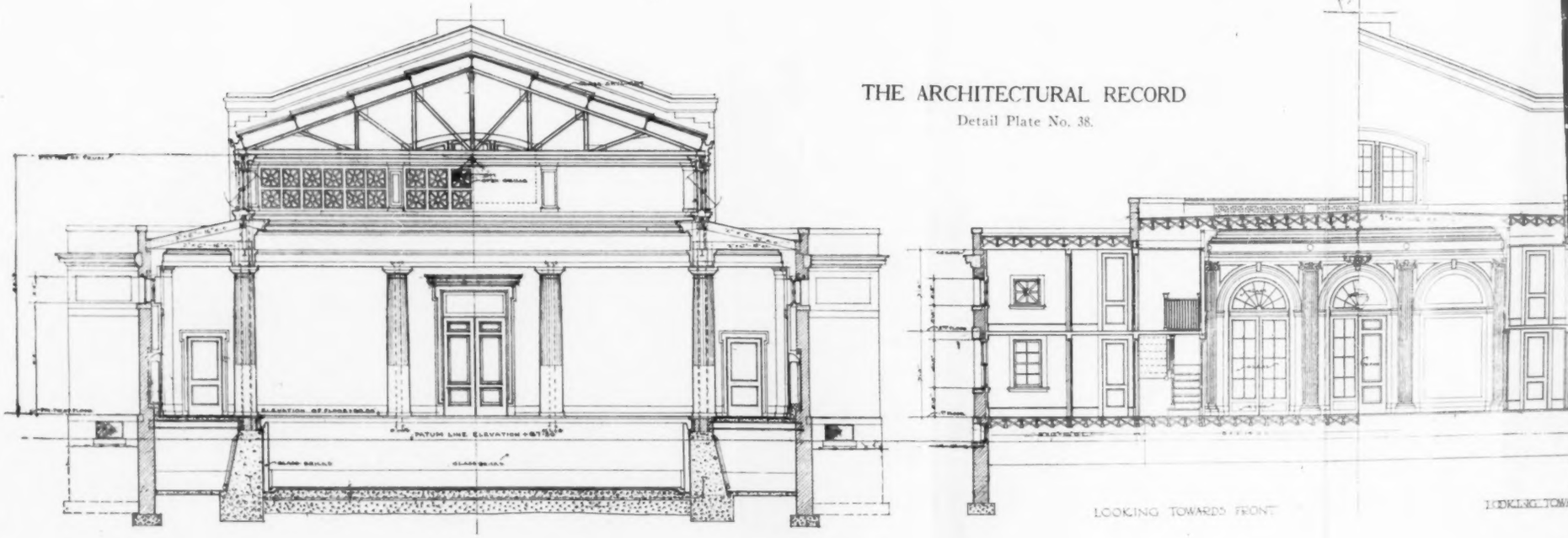
LEWIS & WICKENHOEFER · ARCHITECTS · 200 FIFTH AVENUE · N

MILLER GOULD



· NEW YORK CITY ·

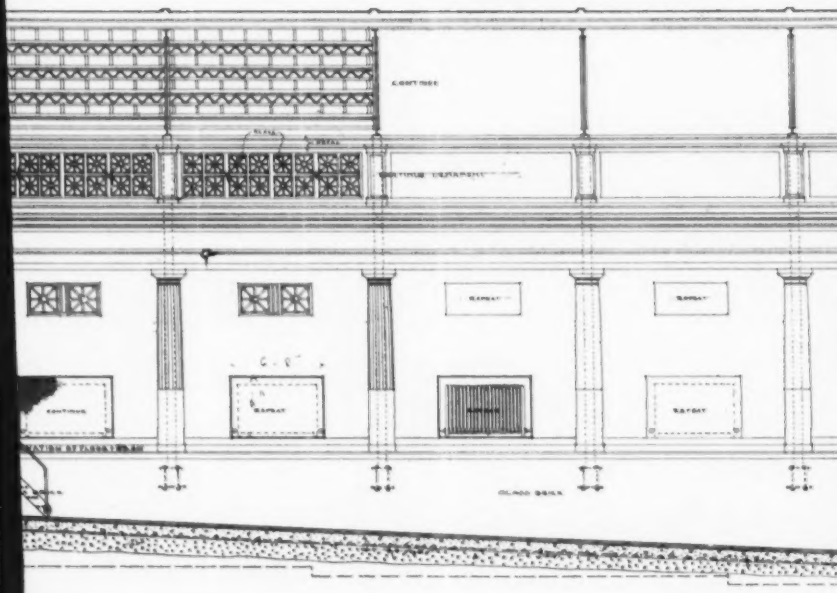




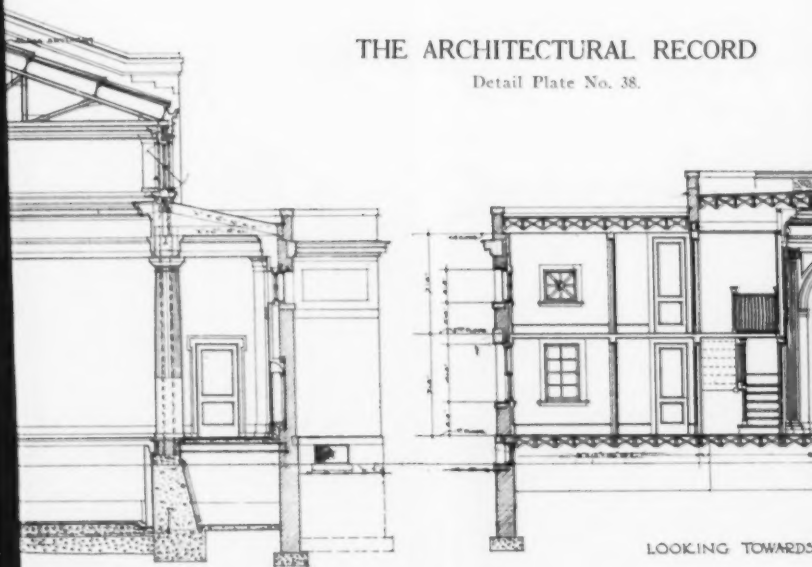
THE ARCHITECTURAL RECORD

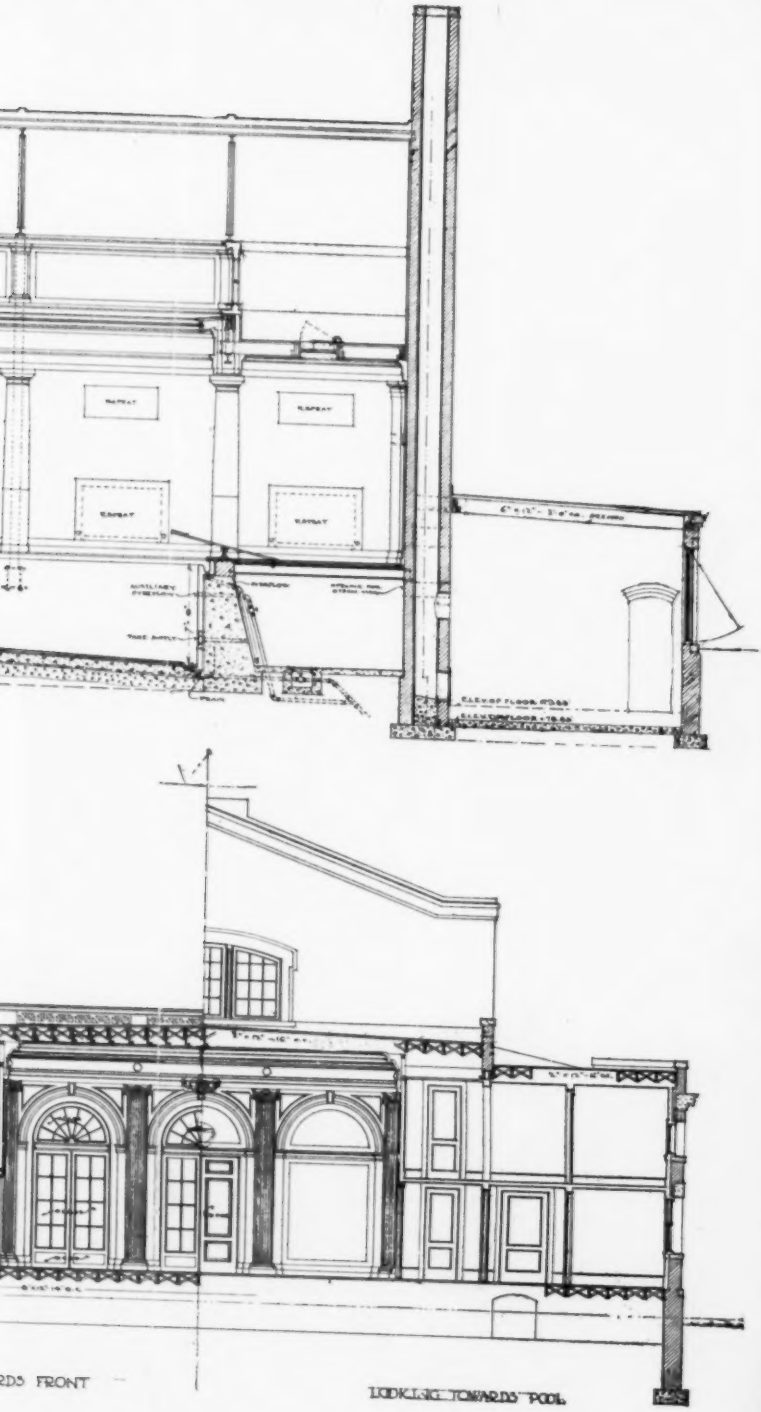
Detail Plate No. 38.

LOOKING TOWARDS FRONT



THE ARCHITECTURAL RECORD
Detail Plate No. 38.



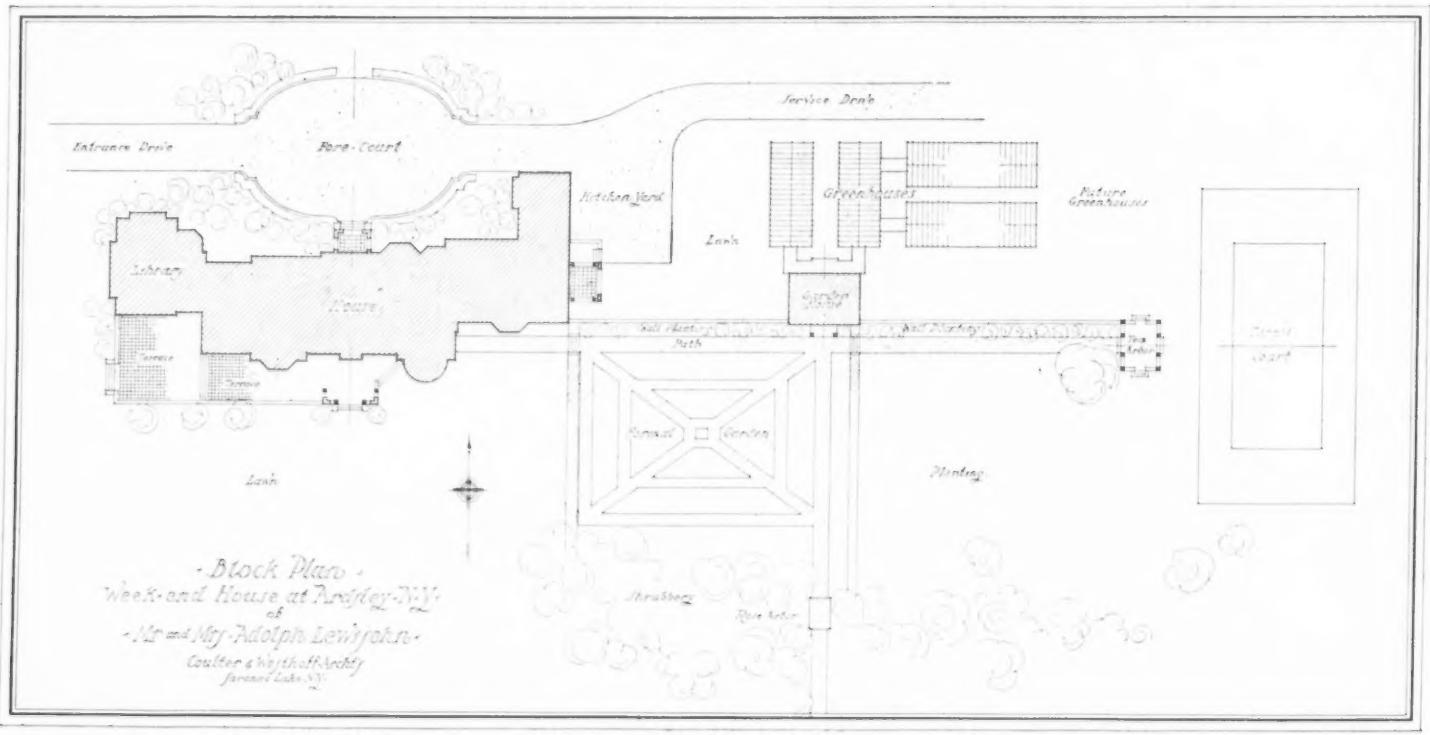


RDS FRONT

LOOKING TOWARDS POOL

Week-end House at Ardsley, N.Y. of Adolph Lewisohn, Esq

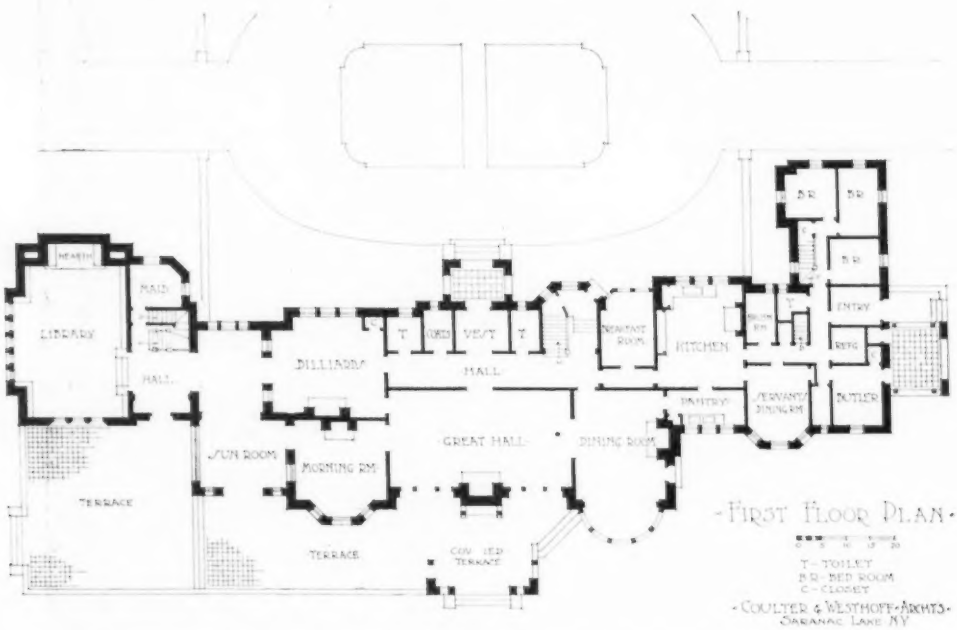
Coulter & Westhoff
Architects



Block Plan
Week-end House at Pradley-N.Y.
of
Mr and Mrs Adolph Lewisohn
Coulter & Weyhoff Architects
Forest Lake N.Y.

VIEW FROM NORTHWEST—WEEK-END HOUSE OF ADOLPH LEWISOHN, ESQ., ARDSLEY, N. Y. COULTER & WESTHOFF, ARCHITECTS.

GENERAL VIEW—WEEK-END HOUSE OF ADOLPH LEWISOHN, ESQ., ARDSLEY, N. Y.
Coulter & Westhoff, Architects.

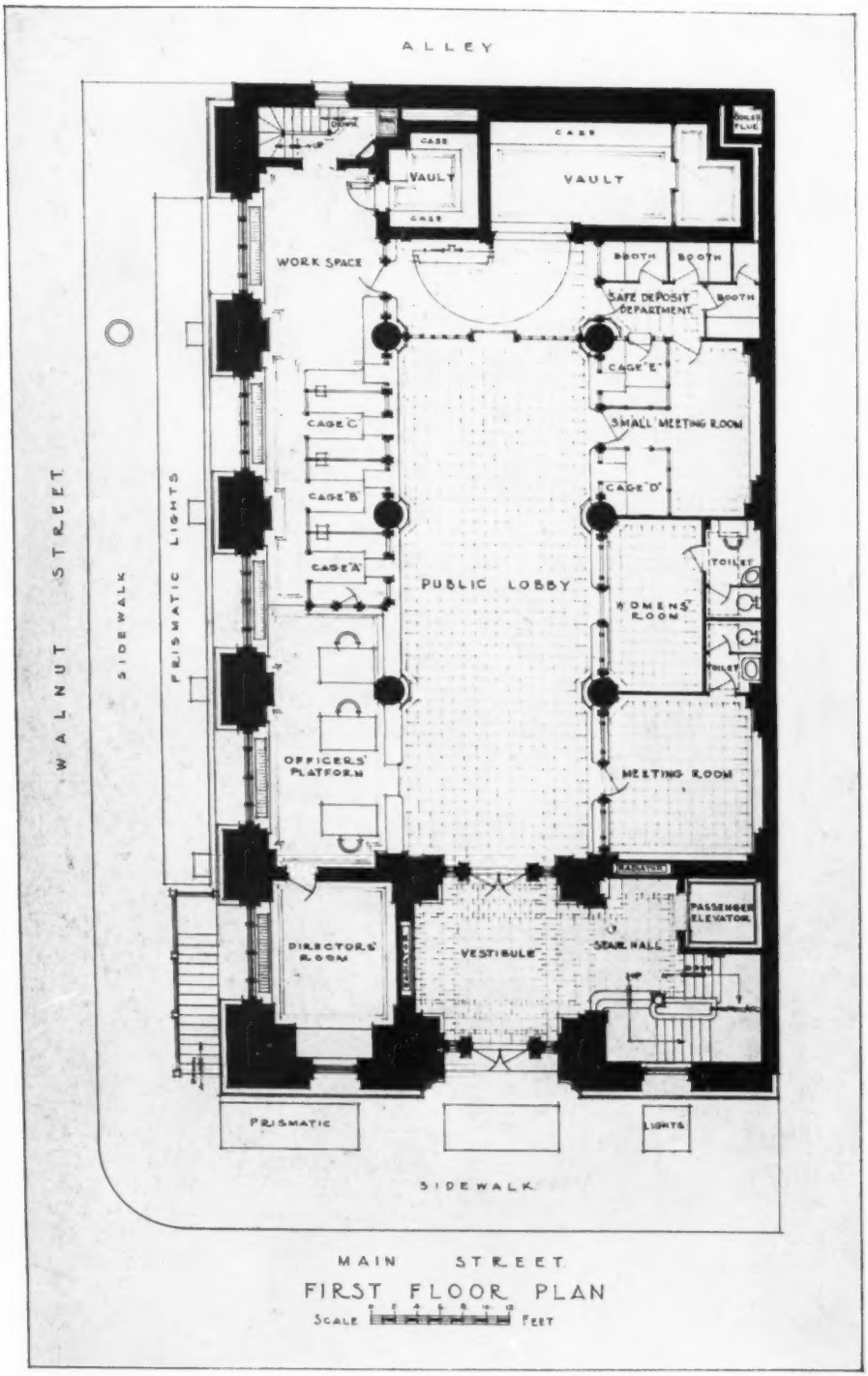


PLAN OF FIRST FLOOR—WEEK-END HOUSE OF ADOLPH LEWISOHN, ESQ., ARDSLEY, N. Y.
Coulter & Westhoff, Architects.

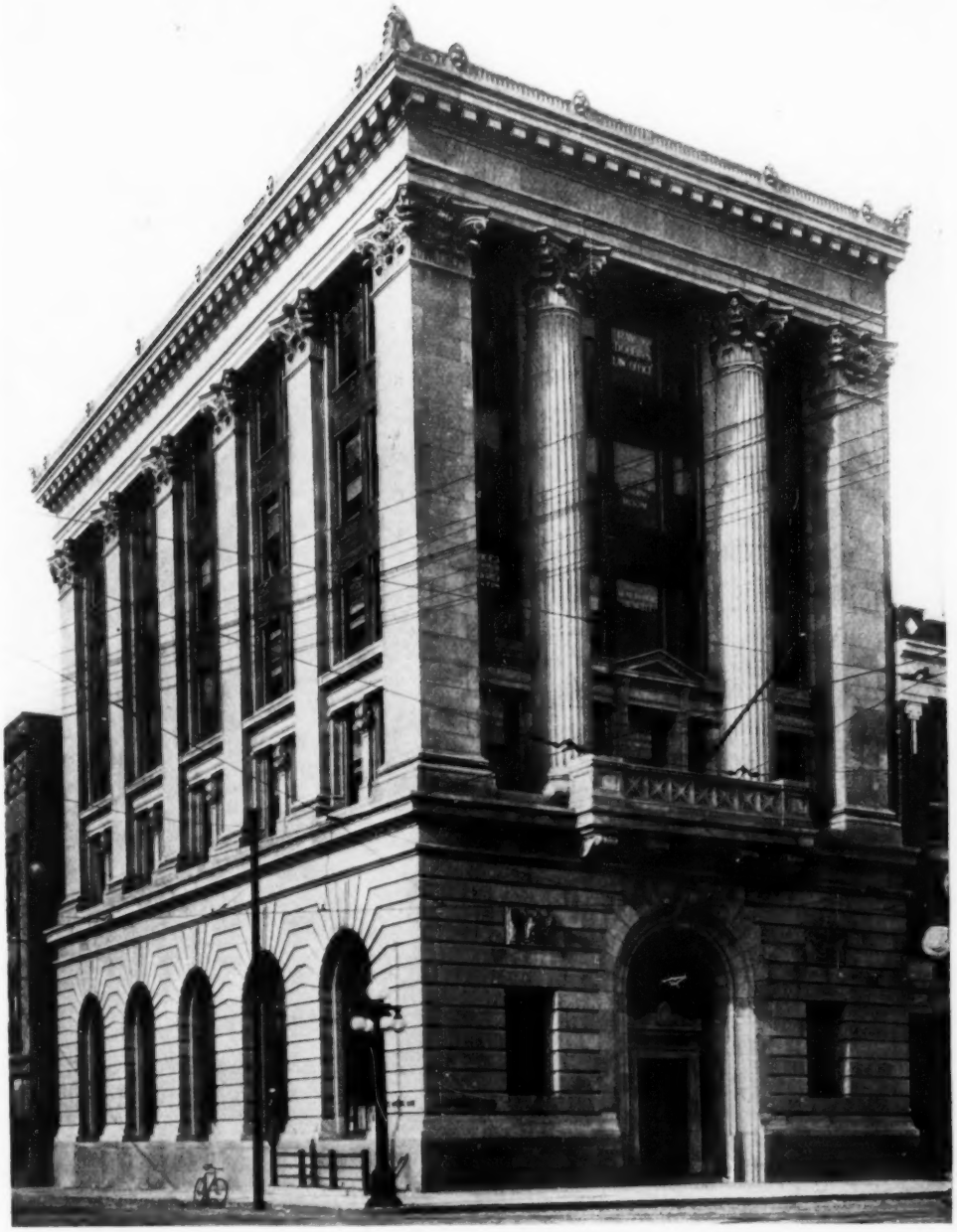
VIEW FROM FORMAL GARDEN—
WEEK-END HOUSE OF ADOLPH
LEWISOHN, ESQ., ARDSLEY, N. Y.
COULTER & WESTHOFF, ARCHITECTS.

VIEW FROM WALK LEADING TO TENNIS COURT—WEEK-END HOUSE OF ADOLPH LEWISOHN, ESQ., ARDSLEY, N. Y. COULTER & WESTHOFF, ARCHITECTS

SUN ROOM—WEEK-END HOUSE OF ADOLPH LEWISOHN, ESQ., ARDSLEY, N. Y. COULTER & WESTHOFF, ARCHITECTS.



FIRST NATIONAL BANK, CHAMPAIGN, ILL. MUNDIE & JENSEN, ARCHITECTS.



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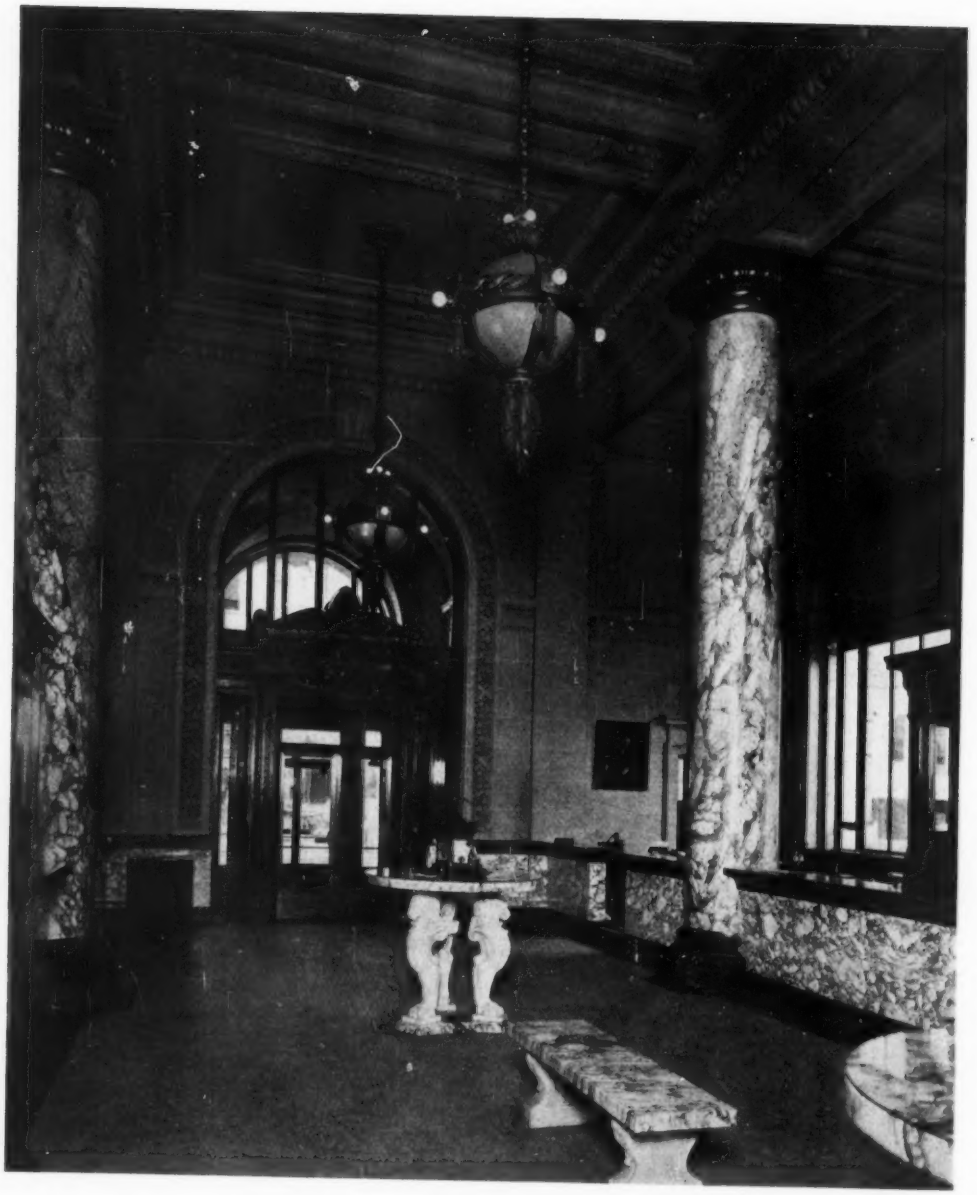

FIRST NATIONAL BANK, CHAMPAIGN, ILL. MUNDIE & JENSEN, ARCHITECTS.

OF SPANISH AND MEXICAN THEMES

By BERTRAM G. GOODHUE

THIS remarkably written, remarkably illustrated, and remarkably printed volume* is, it seems, the Hispanic Society's eighty-seventh publication. One wonders if the others of the series are at all comparable with this last. If they are, then the Hispanic Society has issued a series of books of which it may well be proud and that must be a quite invaluable collection to the bibliophile or architect.

The published price of this book is $5. It is, however, difficult to see how it can be sold for so slight a sum as this; for the cost of the paper, press work and reproductions alone must certainly have far exceeded any such amount.

The frontispiece is a capital reproduction, in color-and-gold, of Mr. Byne's masterly measured drawing of the central motif of the *reja* (the Spanish word for a screen of the type illustrated) in the Royal Chapel at Granada. It is a pleasure to find a colored reproduction so beautifully executed. The "justification" is, apparently, perfect, and nothing of a similar sort in any foreign publication comes to one's mind that is any better, and but few that are as good. Mr. Byne's lettered description on this drawing is as good as the drawing itself. Architects, indeed, would seem to be the only ones who are today carrying on the lighted torch of the fine traditions of lettering.

The *reja* is a typically Spanish product. While those here illustrated, being practically all of the Renaissance period, show their derivation, in many cases, from Italian sources, in every case there is no exhibition of slavish copying, and the Spanish artists and iron-workers manifestly maintained their proud and self-contained national characteristics and national style of workmanship, even when their work is most Italianate to the casual observer. Being so good, it is a pity—and this is the book's one defect—that the authors did not make it cover a longer period in order to show some of the earlier Gothic and even Romanesque screens, of which there are still a great number in Spain.

To be sure, there are one or two such here, as, for instance, the details of those in Pamplona and Barcelona Cathedrals, given only to exhibit the parentage, so to speak, of the Renaissance masterpieces that are the book's proper subject.

Of course, most of the illustrations

*Rejeria of the Spanish Renaissance. A Collection of Photographs and Measured Drawings with Descriptive Text. By Arthur Byne and Mildred Stapley. New York: The Hispanic Society of America, $5.

are from photographs, but these have been so carefully taken and are at such a scale as to be almost as valuable to the student as drawings. There is also a great number of Mr. Byne's carefully measured drawings and these have nothing at all to fear by comparison with Prentice's or Anderson's similar work.

The letter-press is as good as the rest. It is technical where necessary, but never so technical as to make it dry reading. Evidently the author has not only carefully studied the subject on the spot, but is, as well, thoroughly versed in the Spanish language, and so has been able to relate little bits of history, even charming little anecdotes that always illuminate instead of befogging the issue.

All in all, among the unending flood of architectural books this stands out conspicuously as one of the very best ever issued in America, and the fact that it is number eighty-seven of the publications of the Hispanic Society gives promise that it only marks the beginning of a series of beautiful, admirable and useful volumes on similar objects.

It is strange that Mexico has had so few serious volumes given over to its manifold charms; for author after author has pointed out in magazine articles or books of short stories that Mexico is one of the most picturesque countries on earth, a dictum with which the present reviewer, after visiting a great part of the habitable globe, is in hearty accord. And what is true of books for the ordinary reader is vastly truer of technical books. Indeed, before the appearance of Messrs. La Beaume and Papin's book* there existed but one such dealing with Spanish Colonial architecture in Mexico, a work in ten volumes, or, rather, to be exact one volume of text and nine portfolios of photographs, which is given over almost wholly to the more monumental and important of Mexican buildings.

So to find within a single cover so many excellent half tone reproductions of Mexican buildings, by no means all of them monumentally important (and thus of more value to the architect practicing here in the United States) is doubly welcome.

The preface by Mr. La Beaume is as excellent an introduction to the subject as one could wish. It is not altogether architectural in character; indeed I am not sure that Mr. La Beaume is himself an architect; but he certainly is a writer of very distinct descriptive power and succeeds in characterizing the capital city in one paragraph as perfectly as even such a Paseoflâneur as I could ask.

Every feature, every thing that goes to make Mexican architecture what it is, is touched lightly but with perfect precision. The adjectives are the inevitable ones in every case and Mr. La Beaume has succeeded in the short space of three and one-half pages in producing a literary epitome of Mexico that could not be bettered.

The illustrations, though adequate and artistic, are less good and are evidently enlargements from much smaller photographs. The originals having in all probability been taken with a tripodless hand-camera are, every now and then, unpleasantly distorted. Also the titling seems unnecessarily careless, both in the spelling of Spanish words and in some cases even as to the actual name of the building.

The bad Spanish can probably be laid at the door of the proofreader, who should have been informed that the "Third Order" is, in Spanish, written "Tercer Orden" and that "Parish Church" is "Parroquia," not "Parrochia."

Everyone who has snapped his camera extensively in foreign lands knows the difficulty of naming his pictures when he gets back, and so must sympathize with the maker of the pictures here reproduced; but it does seem a pity that plate 19 should be entitled, the Church of "La Santisima Trinidad," while plate 21, obviously another view of the same building, is called "Sta. Teresa la Antigua," the latter being correct. On plate 20, the actual "La Santisima Trinidad," one of the most interesting churches in the whole city of Mexico, is called "Sta. Teresa la Antigua." Plate 23, another view of the tower of "La Santisima Trin-

*The Picturesque Architecture of Mexico. By Louis La Beaume and William Booth Papin. New York: The Architectural Book Publishing Co., $12.

idad," is called that of "La Concepcion." Plate 26, a small and rather uninteresting octagonal domed structure, is entitled merely "Baptistery" though without saying where.

In many places appear merely such words as "Campanile" or "Portal" without any further definition either as to location or name. Plate 32 is entitled "Tiled House"—which is correct so far as it goes, though it certainly should have read the "Casa de Azulejos," a building that was—when I was last in Mexico—occupied by the then flourishing, Jockey Club,—though Heaven only knows to what base uses it may have come under the present sorrowful regime—or lack of regime. But, after all, these are but details of the most trifling sort. The North American architect does not care much for the names of foreign buildings. All he cares about is their beauty—and beauty is the abounding quality not only of Mexico itself but of the pictures in this book.

Thick as the book is—it contains some 118 plates—it only touches lightly and at only four or five points, the absolutely inexhaustible treasure house of Mexico. But light as the touch is the authors have chosen their subjects extremely well. Many, even of the least important buildings, are among the loveliest in the land. I well remember the almost shocked delight with which I came first upon the Church of San Francisco in Pueblo, a building which, both in material and style, is markedly unusual in Mexico and even more markedly excellent. It is pleasant to find several charming pictures of it here.

At the present moment in Southern California and the Southwest generally—even in other parts of the United States less appropriately adapted to its use—there is a visible effort to build buildings in the style that obtained throughout old Mexico. It is true this movement has resulted in many mistaken efforts and even in the mistaken name of "Mission," a state of affairs this book should do much to set right. "Mission" is no more than the crude efforts of the early fathers, most of whom came from Spain via Mexico, to reproduce the well-remembered glories of the shrines they had left behind. In this their only aids were the Indians, with their still cruder handicraft, besides which they were everywhere cruelly hampered by lack of funds. The Mission style at its best means Spanish Colonial, just as Spanish Colonial at its best almost means Spanish; and that the old Mexican architects lagged but little, if at all, behind their brothers of Spain itself, this volume goes far to prove.

GRINLING GIBBONS.

THE complete life story of England's master craftsman has at last been told. In *Grinling Gibbons and the Woodwork of His Age*, 1648-1720 (London, Country Life Press, and New York, Charles Schibner's Sons; folio, pp. xi-259, 233 ill., $8.00) Mr. H. Avray Tipping presents in highly attractive form the tale of the great architectural woodcarver from the time of his romantic discovery by Sir John Evelyn in 1671 through the long period of his activity in English churches, colleges and manor houses. The earlier chapters in the volume concern the growth of the joiner's importance in the early Renaissance in England, the permeating influence of Inigo Jones, builder of Whitehall Palace, who laid the cornerstone of the revived classic in England in a forlorn attempt to anglicize Palladio, the relation of English Renaissance art to its immediate precursors on the Continent, and finally the character of the art life during the first years of the Restoration, i. e., from 1660 to 1670, with the fine carvings of Tredegar Park and Brewers' Hall and the beginnings of the influence of Gibbons in the metropolitan field. Then follow thirteen chapters on Grinling Gibbons himself, chronicling the humble beginnings at Deptford, the scene of Peter the Great's maritime experiments, and the period of effulgence when the world of decorative art awaited the turn of his impatient hand. There are two sections devoted to Gibbons' connection with Hugh May at Windsor Castle and at Cassiobury and three to his relations with Sir Christopher Wren at St. Paul's Cathedral, London, at the royal palaces,

Kensington and Hampton Court, and at the universities. In the latter field Gibbons was well represented; he was given commissions at Trinity College, Cambridge, and at Pembroke, Trinity and Queen's Colleges, Oxford. Mr. Tipping also devotes much attention to the carver's work at the country houses; of these Petworth, Blenheim, Sudbury, Chatsworth, Belton and Melbury contain the best examples of Gibbons' craft. There is a very good chapter on the ability of the master craftsman as a sculptor, draftsman and designer, which will dispel the impression hitherto quite general that Gibbons' proper place is exclusively with the journeymen of the carvers' guild.

Grinling Gibbons, master carver to four English kings, first definitely appears in history in 1677, although our earliest record of his workmanship in England is found in the quaint language of Sir John Evelyn's *Diary* in 1671. Under date of January 18th he entered: "This day I first acquainted his Majesty with that incomparable young man Gibbon, whom I have lately met with in an obscure place by meere accident as I was walking neere a solitary thatched house, in a field in our parish, . . . I found him shut in; but looking in at a window I perceived him carving that large cartoon or crucifix of Tintoret, a copy of which I had myselfe brought from Venice, where the original painting remains. I asked if I might enter; he open'd the door civilly to me, and I saw him about such a work as for ye curiosity of handling, drawing and studious exactnesse, I never had before seene in all my travells. I questioned him why he worked in such an obscure and lonesome place; he told me that it was that he might apply himselfe to his profession without interruption, and wondered not a little how I had found him out. I asked if he was unwilling to be made known to some greate man, for that I believed it might turn to his profit; he answer'd he was yet but a beginner, but would not be sorry to sell off that piece; on demanding the price he said £100. In good earnest the very frame was worth the money, there being nothing in nature so tender and delicate as the flowers and festoons about it, and yet the work was very strong: in the piece was more than 100 men." This meeting led to opportunities in London, introductions to Hugh May, whose importance in English Renaissance architecture has not yet been fully determined, and to Sir Christopher Wren. His work for the latter was chiefly at St. Paul's, notably in the great series of choir stalls on which he was occupied several years. Gibbons was above all an architectural woodcarver; he possessed an architectonic point of view, often favoring structural conceptions. He maintained always a proper subordination of his decorative motives to the mass of his subject and, above all, allowed full play for the expression of his materials.

Mr. Tipping's volume is splendidly produced; it is the second of a series of architectural monographs, published under the general editorship of Lawrence Weaver. Architects will remember the first of the group which concerned the *Houses and Gardens of E. L. Lutyens*. Both this and the book under discussion offer good indications of a serious purpose that augurs well for the success of the series. The size and shape is the same as that of Country Life, the English weekly periodical, and the paper is of a heavy calendered variety carrying its illustrations well, especially with referance to the intricate details so characteristic of the subject in hand.

RICHARD F. BACH.

Athenian Propylaea.

The Greek government continues its work of careful restoration of the monuments on the Acropolis by devoting its attention finally to the Propylaea. The structure dates from the Periclean time, was transformed into a fort by the Turks and in part destroyed by the explosion of a powder magazine in 1645, not many years after a similar fate had overtaken the Parthenon itself. The necessary material to block up the intercolumniations in the Propylaea in order to render the structure defensible was obtained by the Turks from the fine small temple of Niké Apteros. The fragments were later gathered and the temple rebuilt on its original site, which had in the meantime also served as a bastion. The Propylaea is one of the few existing Greek buildings in which both Doric and Ionic orders appear.

Salomon de Brosse.

Professor Simpson has published a detailed account of the French architect, Salomon de Brosse, known for many years in the histories as Jacques de Brosse, and whom the city of Paris tried to honor in 1838 by changing the name of a street near the church of St. Gervais-St. Protais, the façade of which he had designed, to "rue Jacques de Brosse." The writer facetiously notes an edition of the Figaro in 1877 in which de Brosse is summarily canonized and the street mentioned as "rue Saint-Jacques de Brosse." Many men who wrought well in the earlier phases of the Renaissance in France, and elsewhere, have for similar periods been shrouded in historical doubt. Your old monkish writer reported with care a pest among the monastic pigs, but often neglected to itemize monumental additions to buildings as important as San Francesco at Assisi. To this type of partial chronicle de Brosse and a multitude of others have fallen victim.

We learn that he was a Huguenot and a member of the colony of artists gathered at Verneuil, which included the families of du Cerceau, Mestivier, de la Fons and du Ry. Professor Simpson gives a complete genealogical table showing the relations existing between the de Brosse and du Cerceau families, from which we gather that Salomon de Brosse was a grandson of the famous Jacques Androuet de Cerceau, author of *Les plus excellents bastiments de France*, and son of Jehan de Brosse, recorded in the royal lists as "maistre-architectuer." He was engaged upon the following important structures: the Palais du Luxembourg, the façade of St. Gervais-St. Protais, the Capuchin church at Coulommiers, the Protestant "Temple" at Charenton, and the Aqueduct at Arceuil.

Bow Church.

The church of Saint Mary-le-Bow — within sound of whose bells the true Cockney must be born—was built between 1671 and 1680, over a Norman crypt, supposedly of even earlier date than the venerable Temple Church. It was believed that excavations under this crypt would reveal a building of Saxon times. A London contemporary reports, however, that if any such building ever stood on the site, no vestige of it remains. The excavations, which have been going on for some time, did, however, bring into prominence the architectural quality of the fine Norman understructure, its vaulting and characteristic cushion capitals. The crypt, with its arches or "bows," was the the source of the name of the church and within its confines the ecclesiastical Court of Arches formerly met.

The steeple of Bow Church has often been proclaimed the finest example of the English Renaissance tower both in Eng-

land and in this country. It far excels Wren's other important steeples in London, for instance, those of St. Bride's, Fleet Street, or of St. Vedast, Foster Lane, as well as a number of others, all called into being by that memorable architectural opportunity, the great fire of 1666, which brought Wren himself commissions for upward of sixty churches in London alone. That this 235-foot staged tower is not altogether incomparable is attested by the number of architects who give the palm to Gibbs' steeple of St. Martins-in-the-Fields.

Town Planning at London University.

London University has established a chair of Town Planning. Professor Stanley D. Adshead, F. R. I. B. A., has been called from the University of Liverpool to found and develop a new department in civic design along lines similar to those so successfully carried to completion at his former position. Professor Adshead has done effective work in the practical field; his scheme of improvements at Kennington for the Prince of Wales won him much praise. He has also been the moving figure for some time in the publication entitled *Town Planning*, while his connection with the University of Liverpool extended over a period of five years.

An Oldtime Architectural Competition.

Prior to the organization of the American Institute of Architects, competitions were conducted in varying degrees of honesty or the opposite, according to the membership of the building committee. One architect in 1870 or thereabouts complained that after he had paid a generous sum to a committee for permission to compete he was told that while opinion was in favor of his plan, the committee nevertheless "wondered if he did not care to contribute a little more generously toward the building fund," and when he said truthfully that he did not care to, the work was given to another—perhaps more generous—competitor.

The programme for the Federal Capitol, as announced in the newspapers of March, 1792, was as follows:

A PREMIUM

of a lot in the city, to be designated by impartial judges, and $500, or a medal of that value, at the option of the party, will be given by the Commissioners of Federal Buildings to persons, who, before the 15th day of July, 1792, shall produce them the most approved plan, if adopted by them, for a Capitol to be erected in the city, and $250 or a medal for the plan deemed next in merit to the one they shall adopt; the building to be of brick and to contain the following compartments, to wit:

- A conference room } To contain 300 persons each.
- A room for Representatives }
- A lobby or antechamber to the latter
- A Senate room, of 1,200 square feet of area
- An antechamber and lobby to the latter

} These rooms to be of full elevation.

Twelve rooms of 600 square feet area each for committee rooms and clerks, to be half the elevation of the former.

Drawings will be executed of the ground plots, elevations of each front, and sections through the building in such directions as may be necessary to explain the material, structure, and an estimate of the cubic feet of brick work composing the whole mass of the wall.

Thos. Johnson,
Dd. Stuart,
Danl. Carroll,
Commissioners.

March 14, 1792.

It is no wonder that, as a result of the programme, the majority of the drawings submitted were almost beneath notice. The best part of the joke though, that several competitors protested against the final award, as they considered their own designs better than the one selected, can be appreciated only by those who are familiar with the drawings, good and bad, that were submitted.